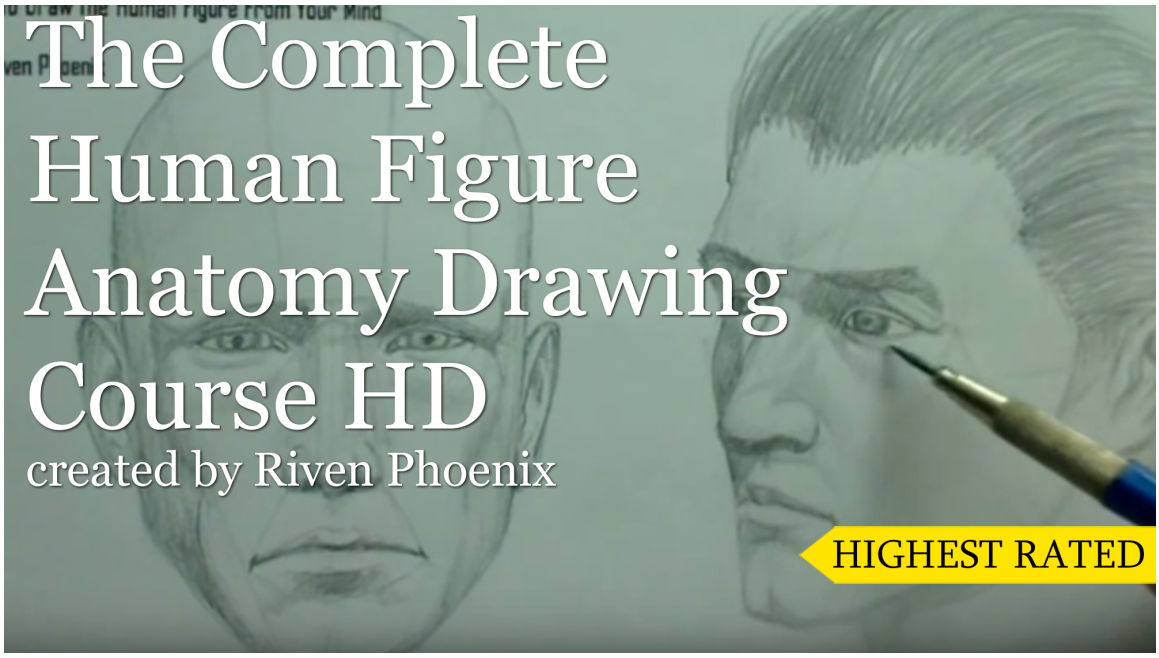

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 135 - The Muscles of The Torso - Part 16

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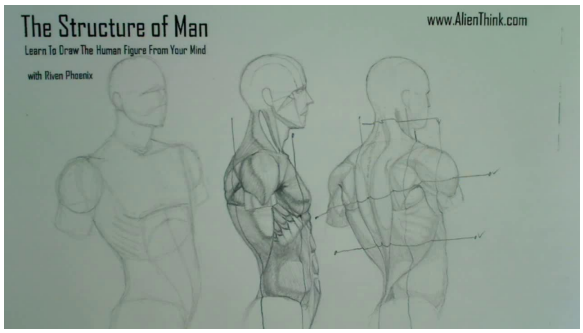
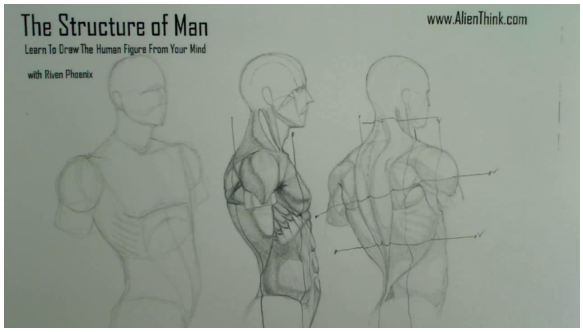
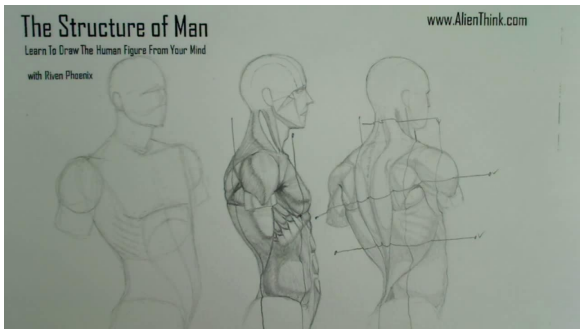
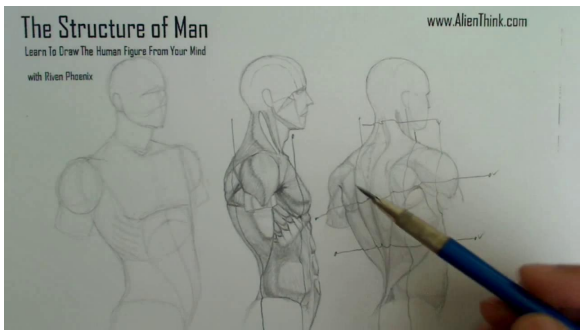
1		Hey guys, my name is Riven Phoenix, and welcome to the structure of man,
2		learn to draw the human figure from your mind training course.
3		Okay, so in the previous two lessons, we went through this understanding,
4		and here we've basically confirmed that obviously the mind is getting it,

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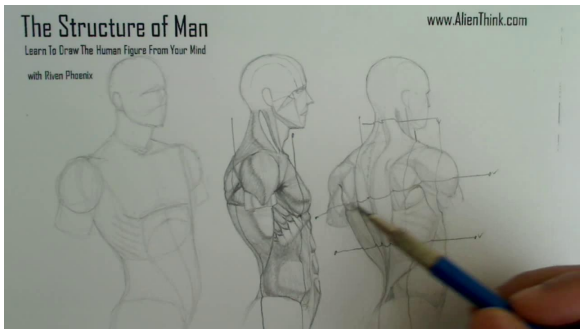
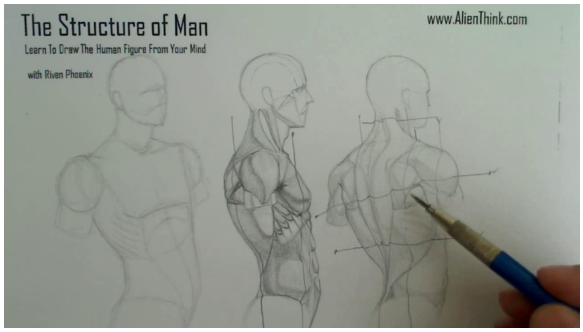
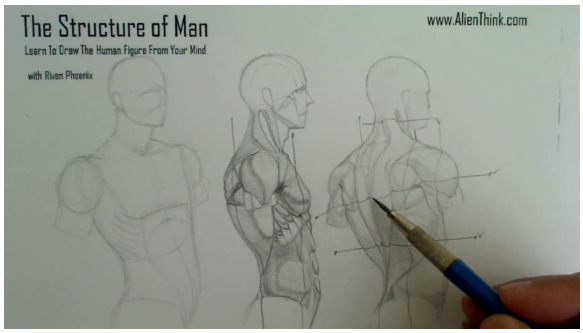
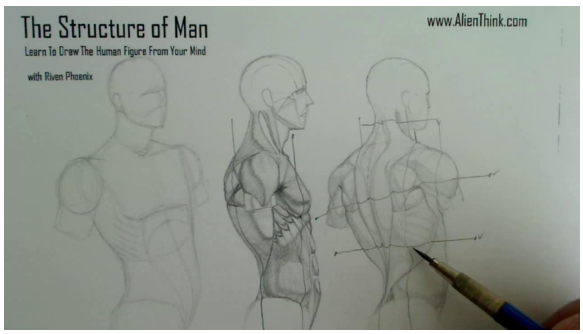
5		and using the power of these lines of understanding,
6		we can begin to understand what's actually going on in the forms of the human figure,
7		so remember that over here, this muscle here, it's on a curve over here,
8		and the same thing is supposed to happen over here, but we can't really see it,

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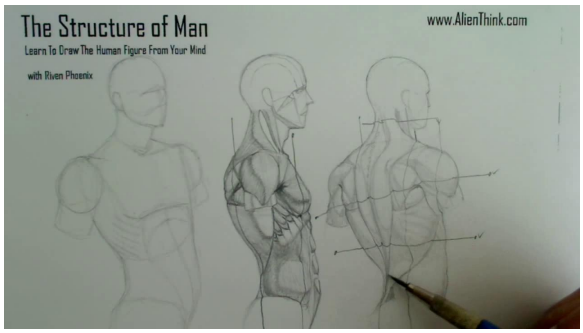
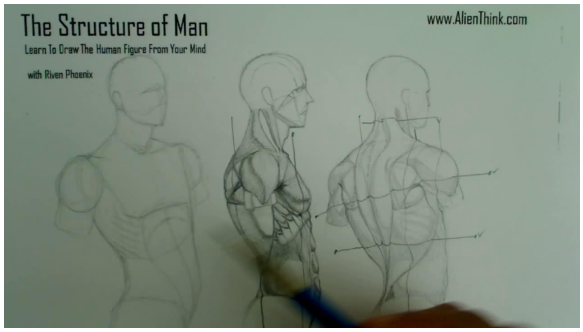
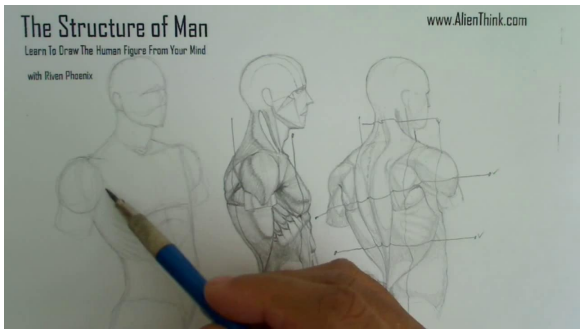
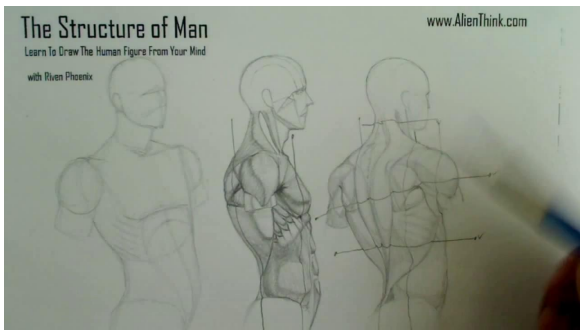
9		but it's going to be the same concept that these two forms here will also end up in the back.
10		Okay, so now we're going to take a look at this, and really now get a good understanding
11		of this connection system here.
12		We understood this connection as to how this is happening,

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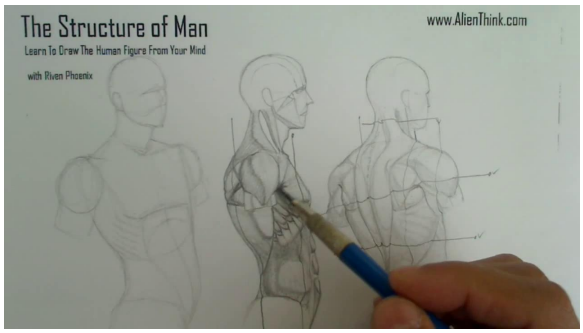
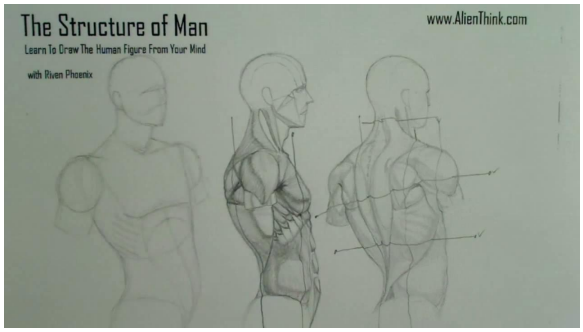
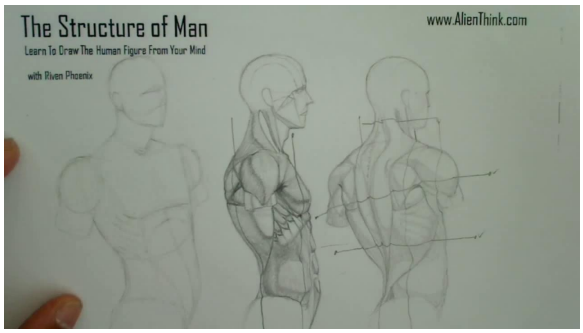
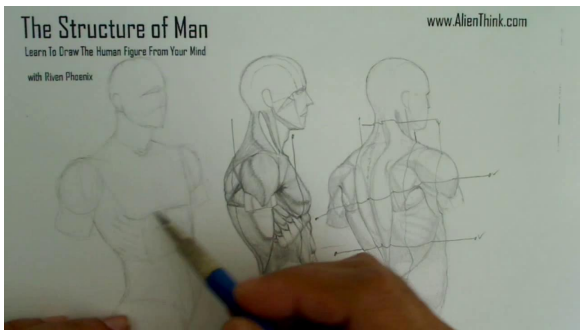
13		and looked at it from the side.
14		So for this, just going to look likely, there is some of these lines here first,
15		right, we can see where the stuff is.
16		So here we already know that, okay, look, the chat's cavity is going to be like this, right?

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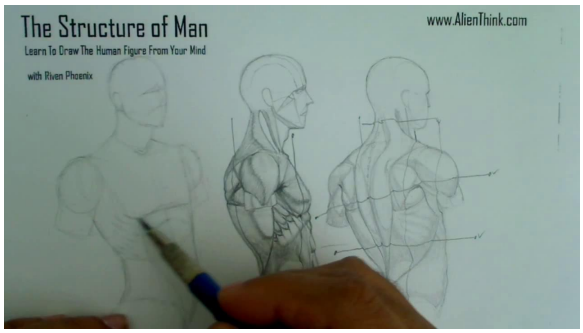
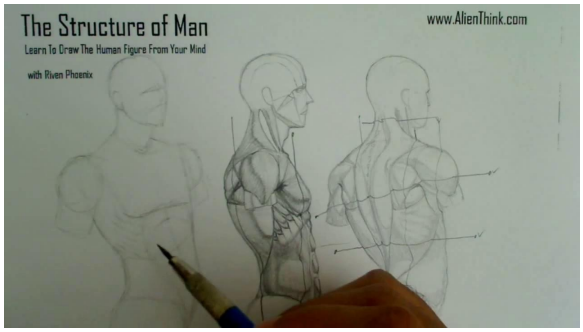
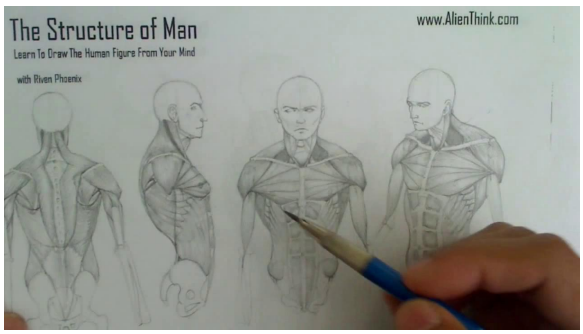
17		So what we have to keep in mind is where exactly is this guy supposed to start turning, right?
18		So let's look at this here.
19		Let's look at this ratio.
20		Look over here, where basically where the nipple is, right, we did it over here.

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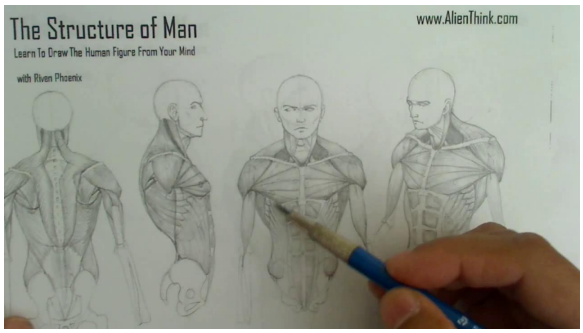
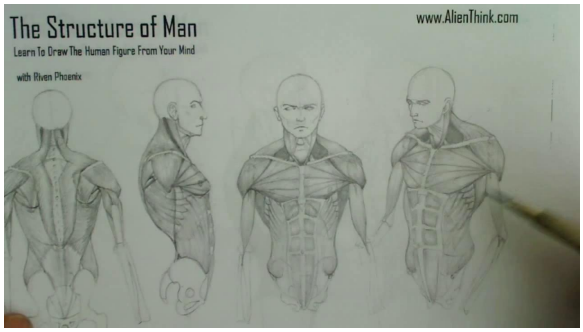
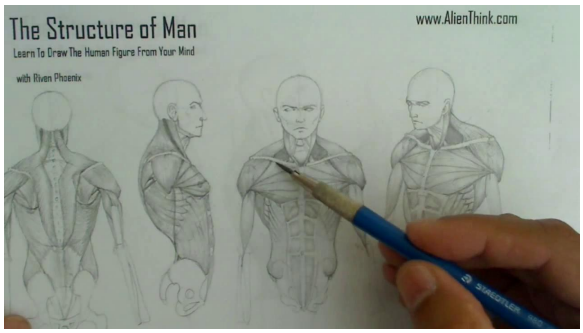
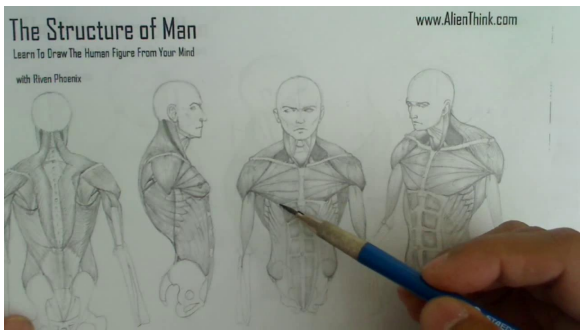
21		It's very close, and over here it's very close to this, right?
22		It's over here, very close to this ratio, and look where this is, right?
23		So we have to be just aware of these ratios as to where they are appearing.
24		Right, regardless of this is here, you can still move it a little more here, right?

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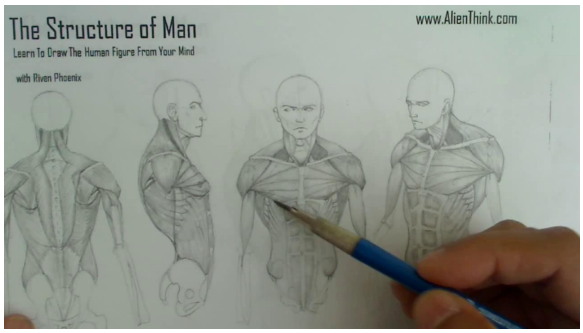
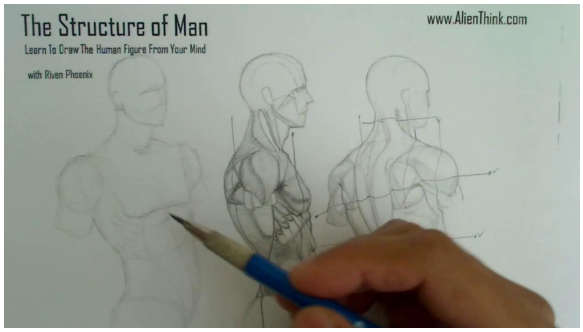
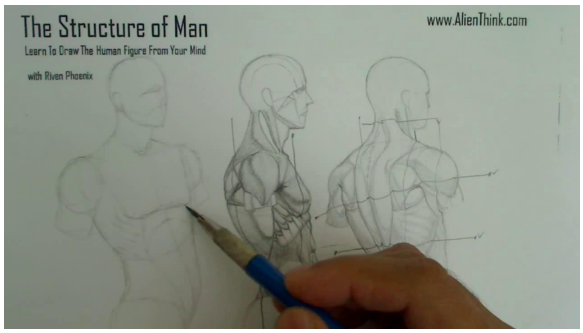
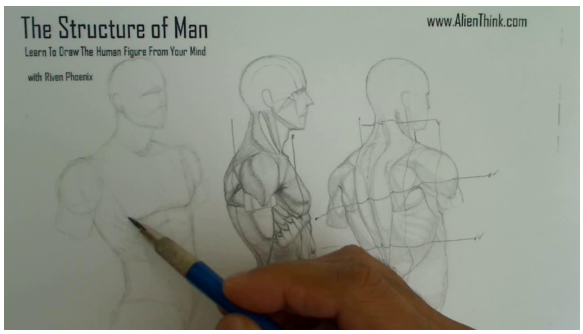
25		Because it depends on how much text muscle has been built.
26		So if we were just understanding this conceptually, we can first begin to grasp that, okay,
27		I want really this peg muscle to be kind of big over here, let's say, right?
28		And then this peg muscle when it's going to be over here,

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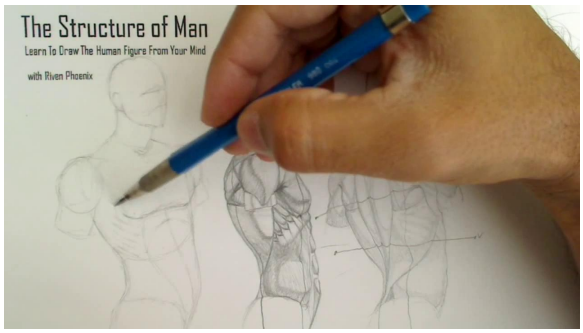
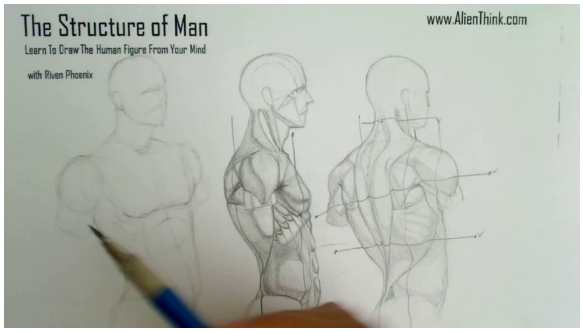
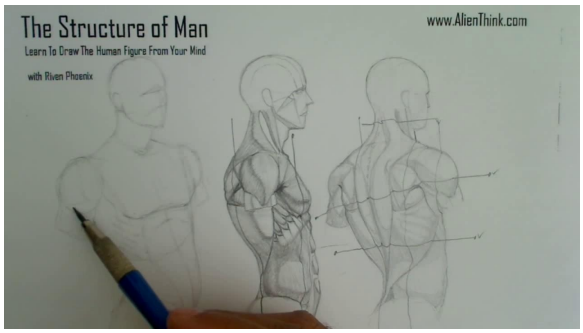
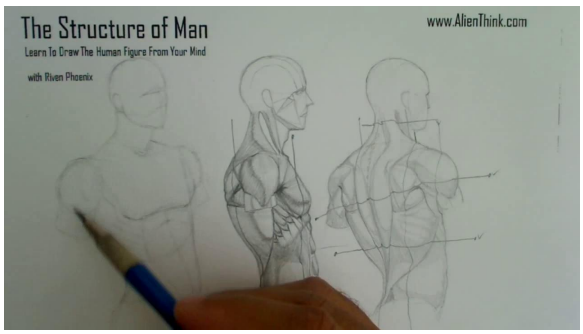
29		it's definitely going to come up, right?
30		It's not going to end up here, right?
31		It cannot, right?
32		Because what's going to happen is that, see, when this line comes up,

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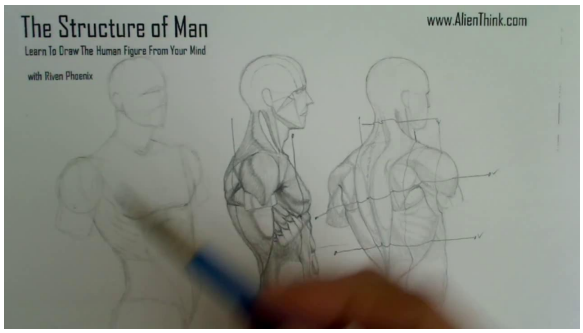
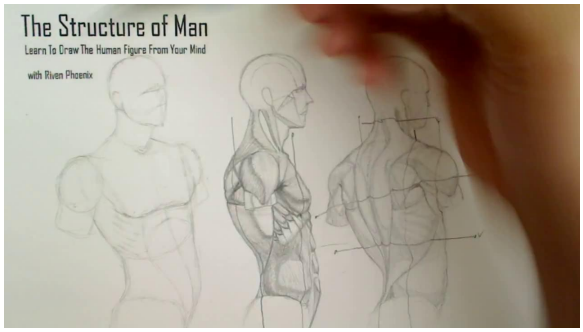
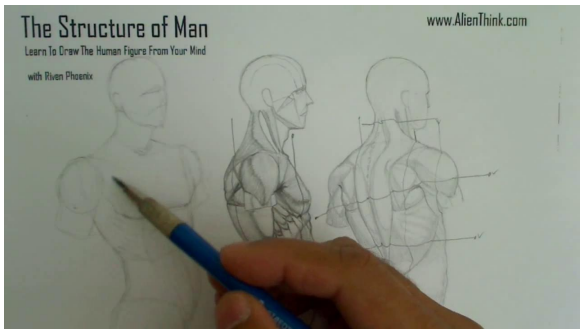
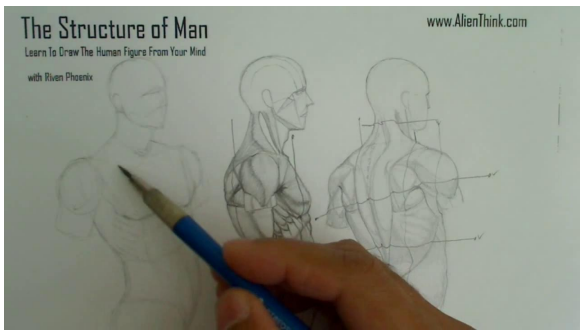
33		see, when this peg muscle comes up like this, this is the under peg muscle, right?
34		We already know that, okay, it's going to connect from here,
35		and it's going to create like a line like this, right?
36		This is like the line of the peg muscle, right?

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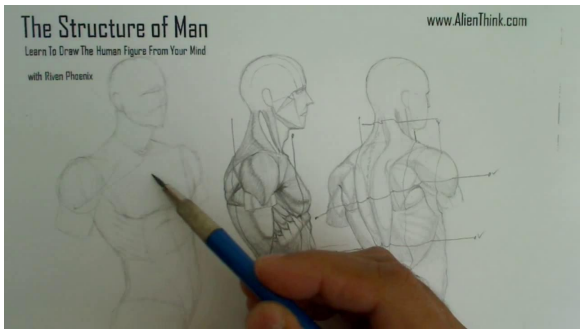
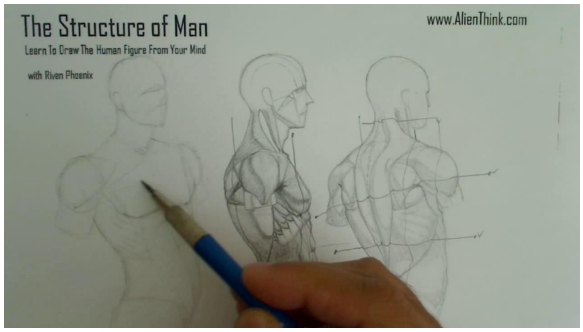
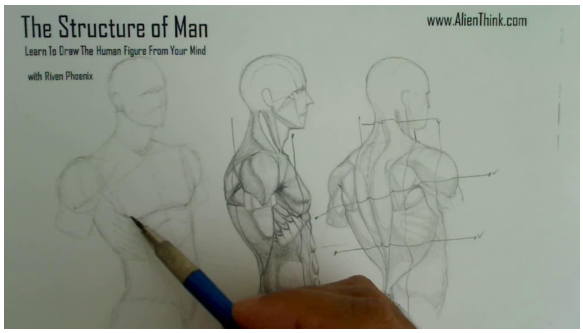
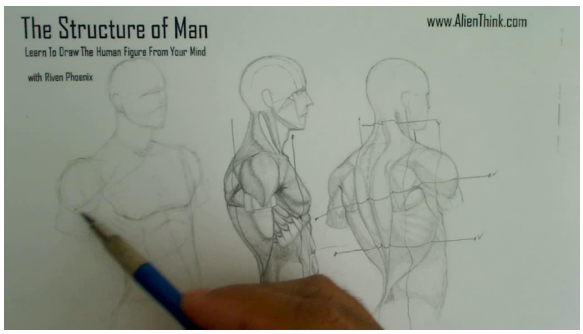
37		So this is like a mystery area to understand why does the peg muscle do this?
38		Well, the first obvious is that it's in front and this is in the back.
39		So we know that it's going to stretch.
40		But we know that what's going to happen is that when the deltoid muscle comes in the way,

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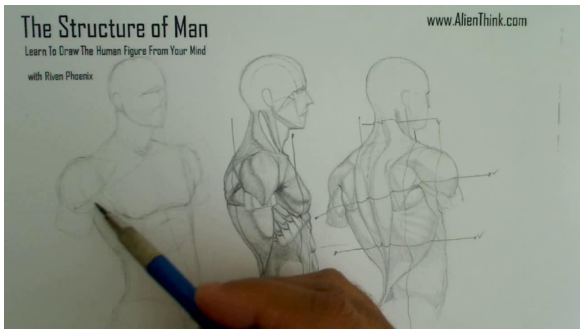
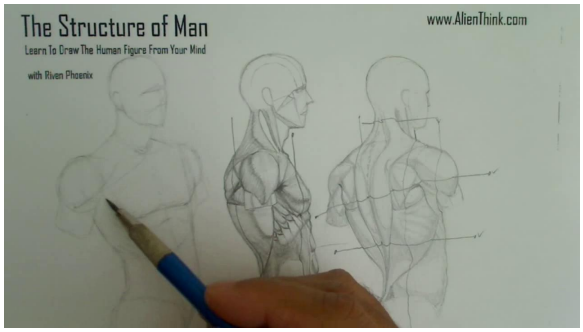
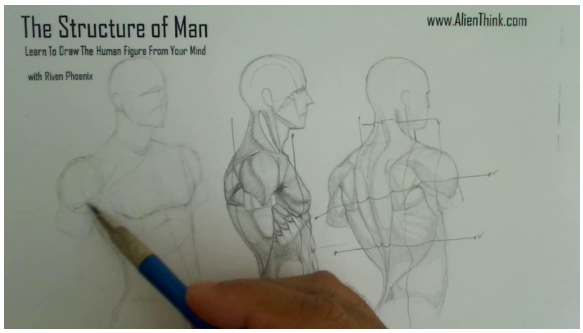
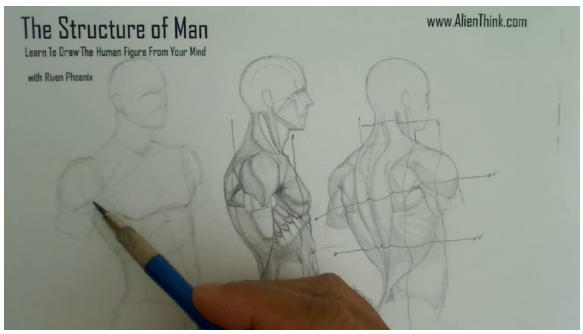
41		you're going to get the bicep, and the bicep is not, right?
42		This muscle here, we already understood that the bicep is going to come in the way.
43		And this muscle is really going to be now buried.
44		So when it pushes it out, you're just going to simply get an idea here

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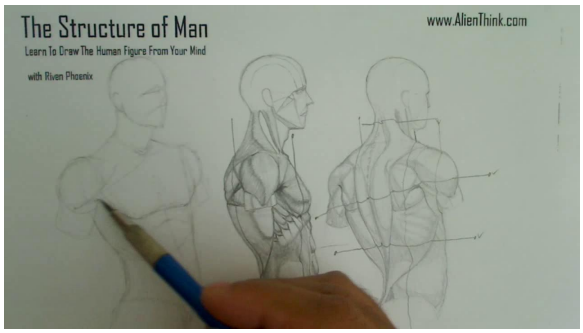
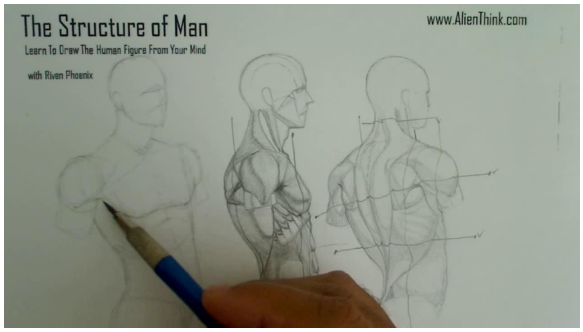
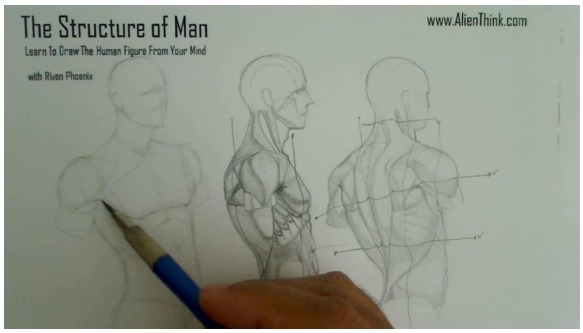
45		that it's going to look like this, right?
46		It's going to be pushed out.
47		So that's why you're going to get it here, right?
48		Regardless of the fact that the peg muscle is going to,

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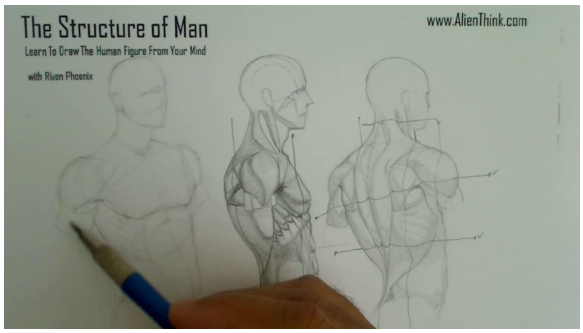
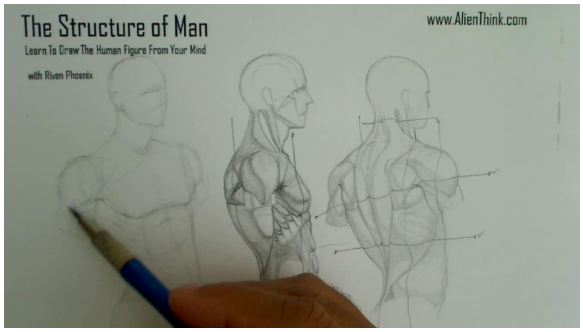
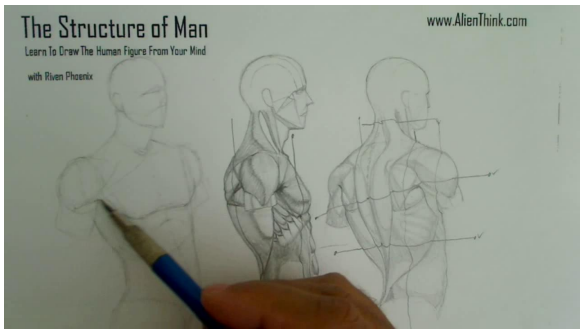
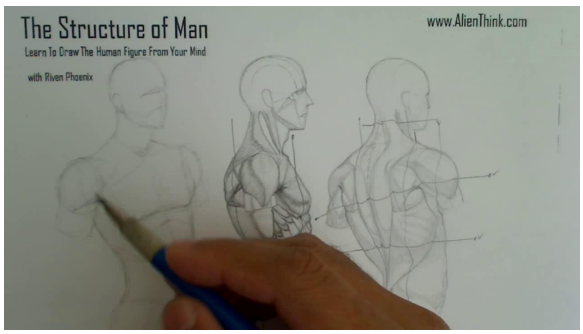
49		it's going to fit here on the humorous bone that we talked about.
50		When that knock, it's because of the bicep coming in the way,
51		if they're going to end up pushing it, right?
52		So this connection system is going to be just like this, right?

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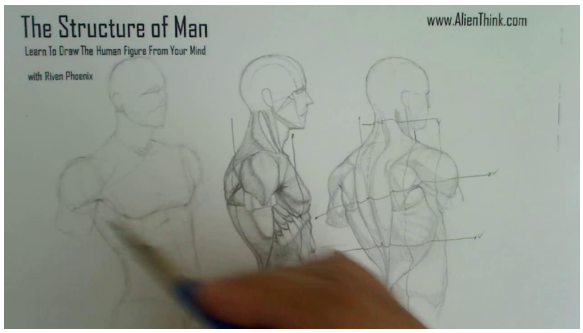
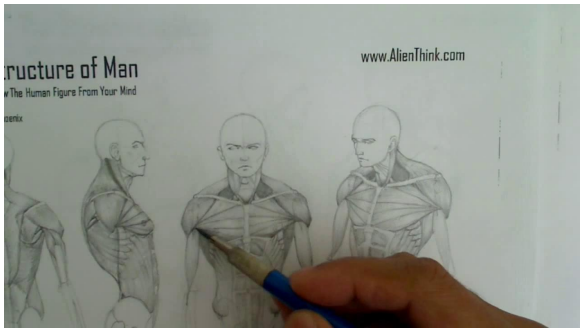
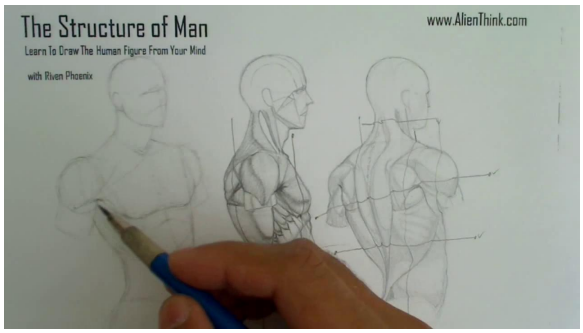
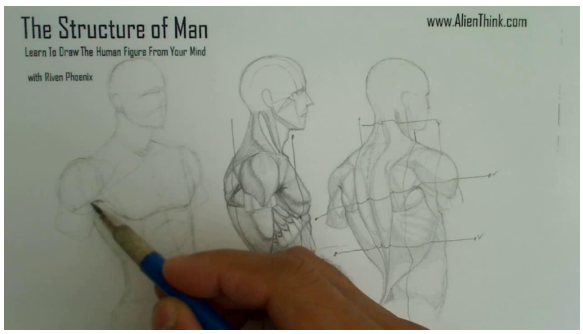
53		We know the rule here that we talked about is that when the peg muscle comes,
54		it has to come in, you're going to get the bicep more inside, right?
55		So we know from here in this idea here that when the peg muscle goes,
56		the bicep is just going to be coming more in the way over here,

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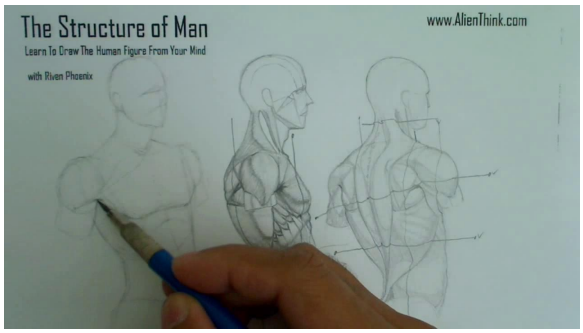
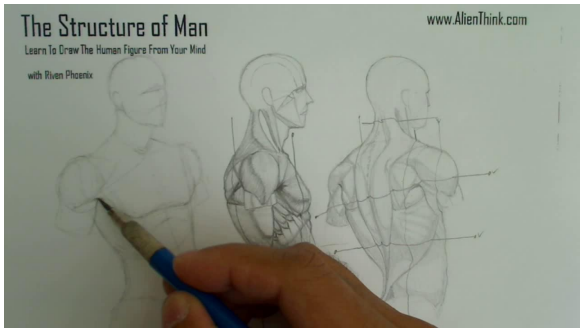
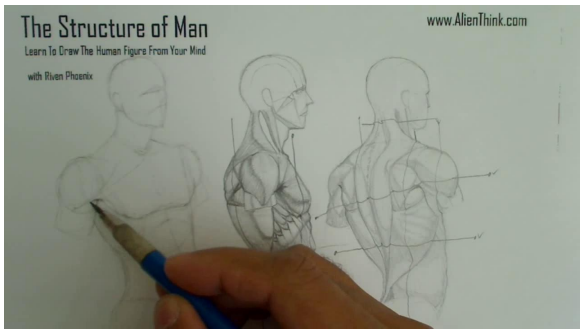
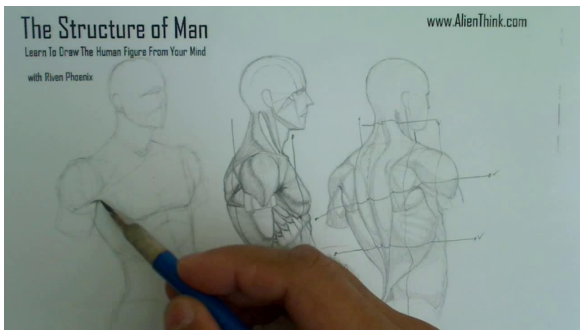
57		like this, right?
58		So you're going to get like a connection,
59		you're going to get like maybe like a line over here, right?
60		It depends on how much it's exposed,

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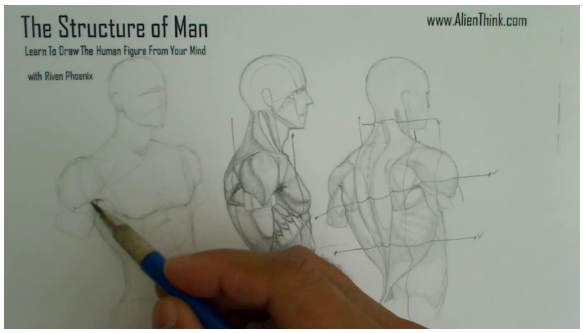
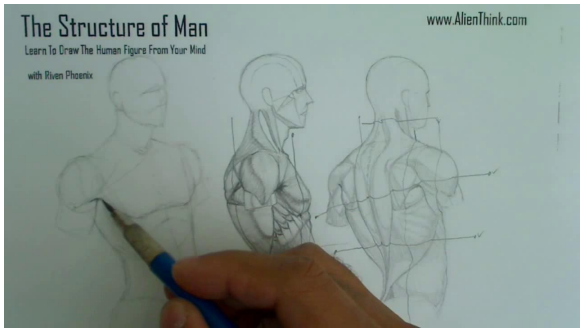
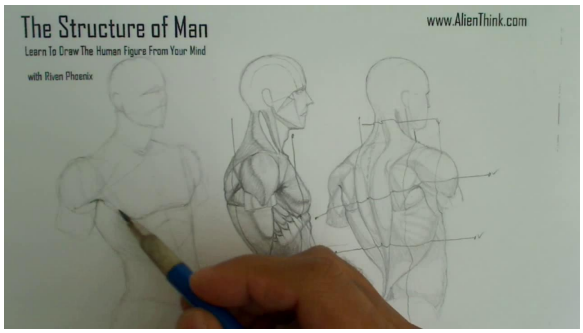
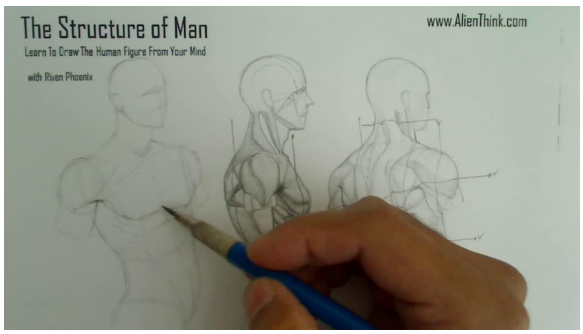
61		but be aware of this idea here, right?
62		So here we're now just fiddling with the idea
63		that we can get the mind to comprehend some of these concepts here, right?
64		So here again, I'm going to be at like the line here for the peg,

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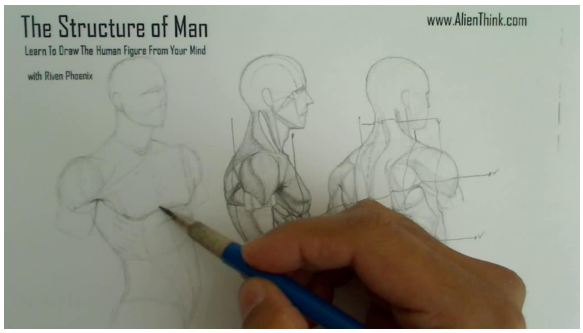
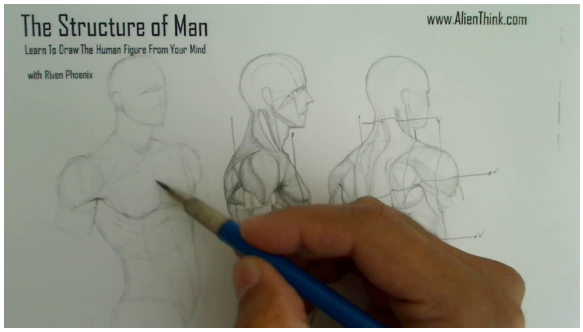
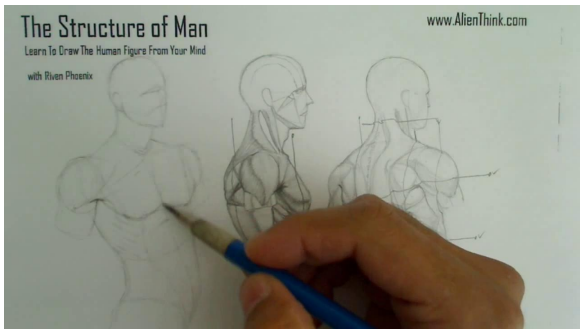
65		and I know that it's going to start to go up a little bit over here,
66		and then it's going to want to come like this, right?
67		I'm going to like get a simple design.
68		And over here, we know that, okay,

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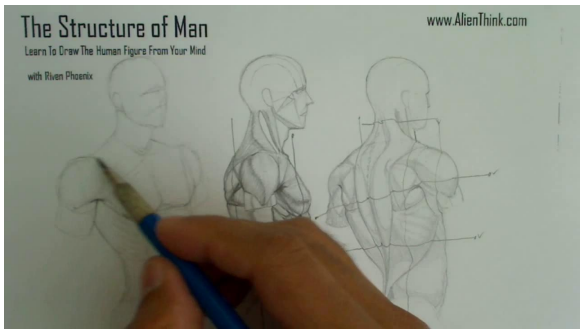
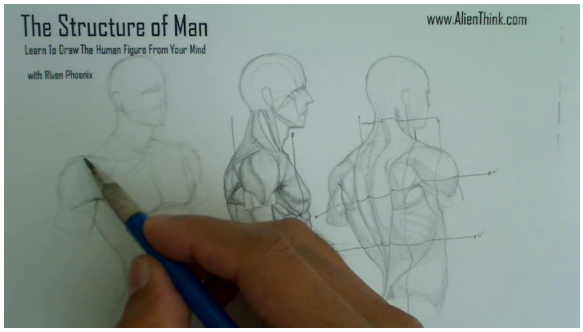
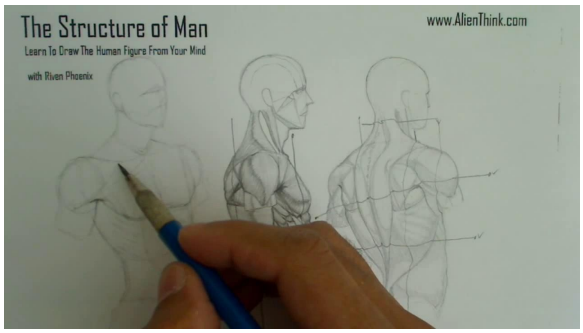
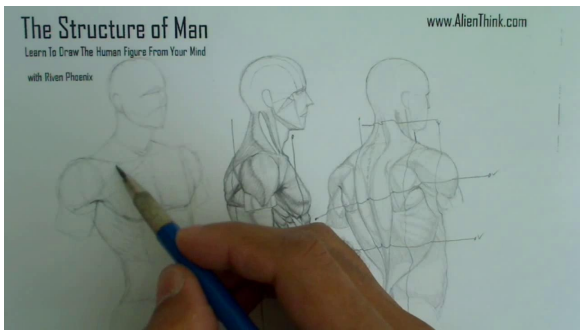
69		well the clavicle really is going to be a more upfront over here,
70		and it's going to like kind of curve over here, right?
71		So then in this area here,
72		I'm going to get the connection over here,

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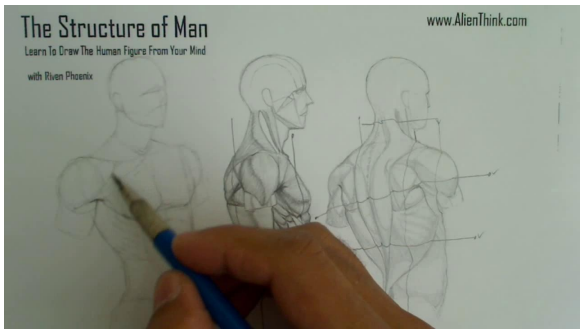
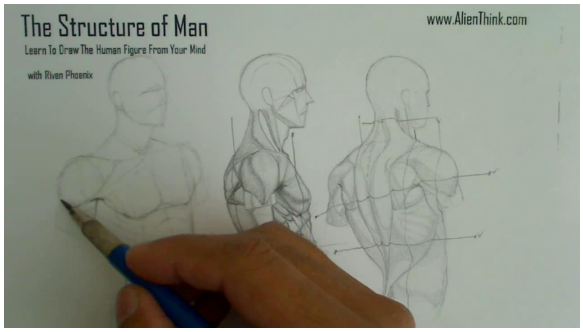
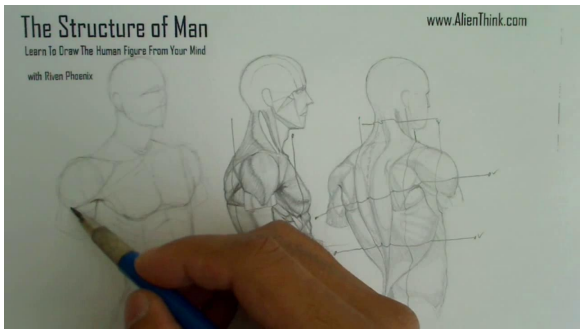
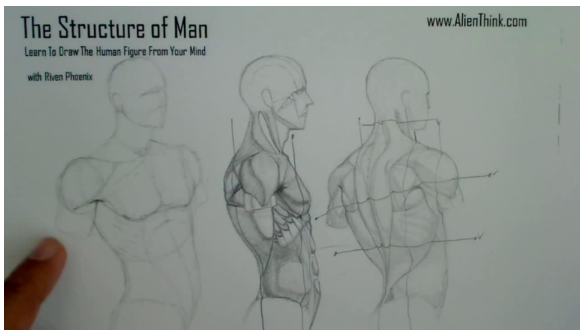
73		then I'm going to get this line here for the deltoid muscle,
74		and then it's going to,
75		here I'm just going to make this a little more in, right?
76		So regardless of what the tool it is,

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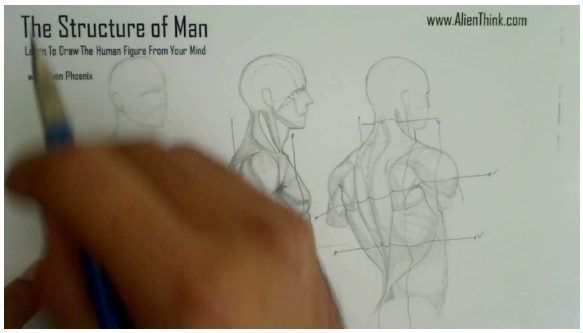
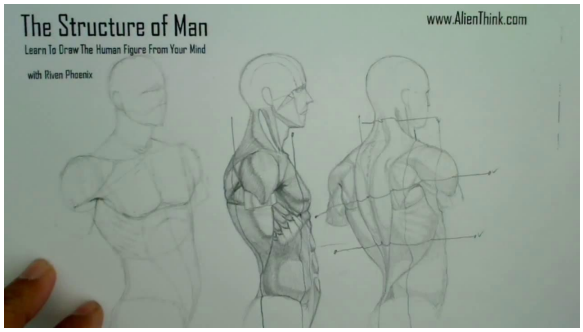
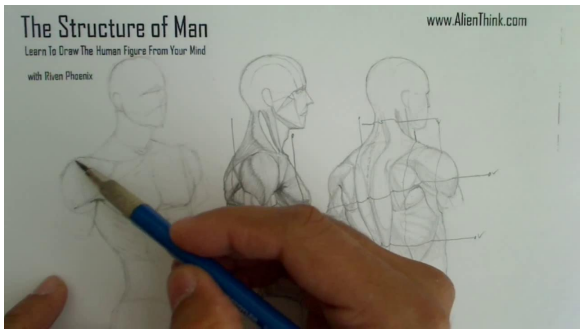
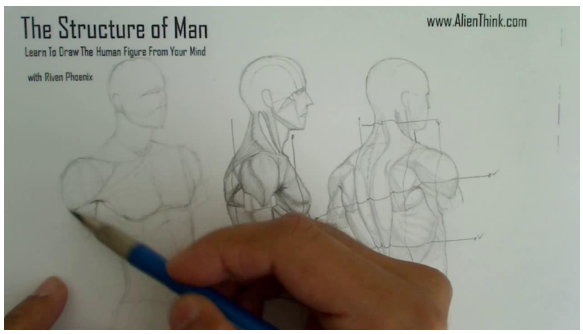
77		you have to,
78		you can also adjust these, some of these ideas in.
79		So let's say that this is now here,
80		the line for the deltoid,

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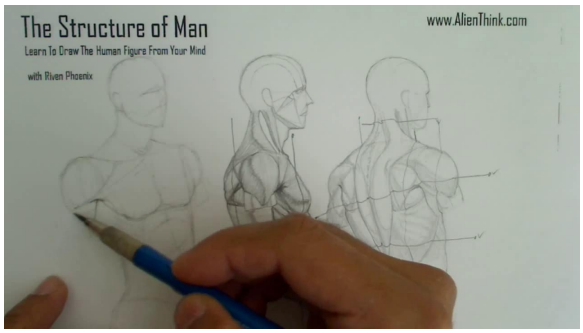
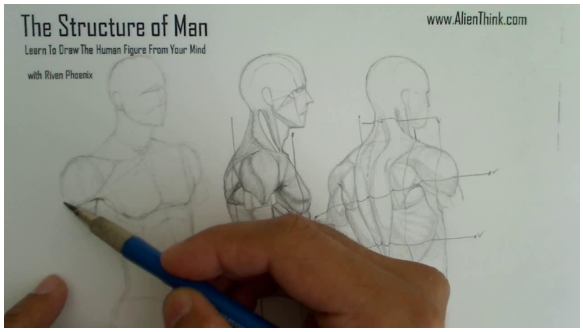
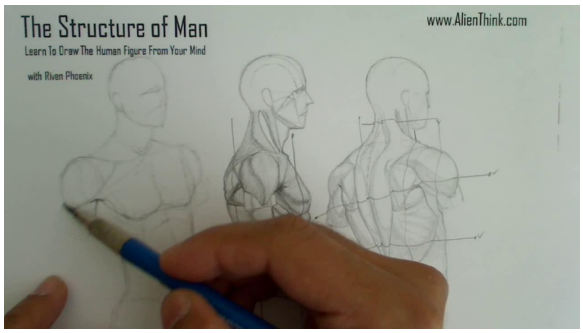
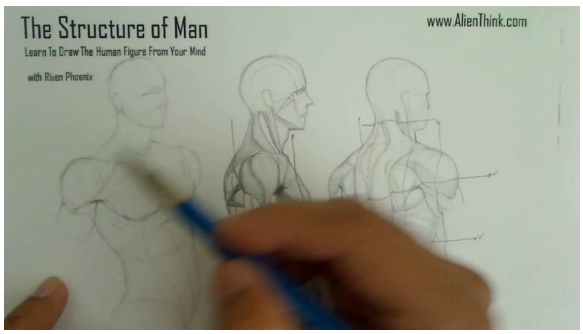
81		it's going to be like this,
82		and roughly around here,
83		I'm going to get like the tricep over here, right?
84		You have to like feel your way through it,

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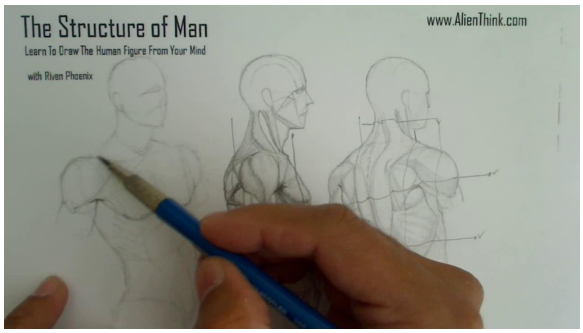
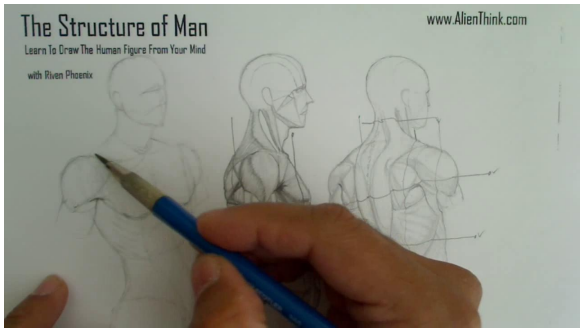
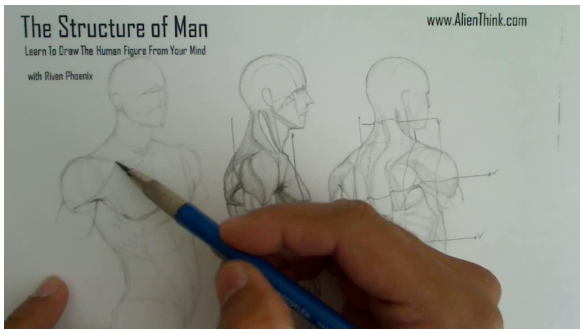
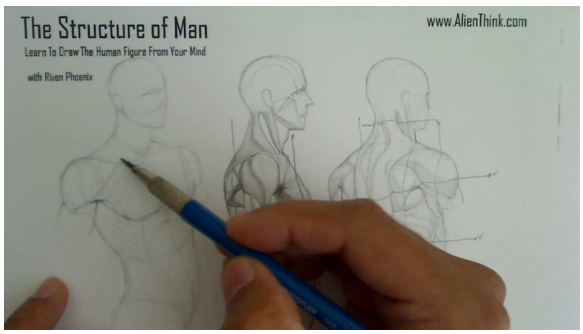
85		to how this is going to be,
86		and this is just going to come like this over here, like so.
87		Right? So we know that, right?
88		This is really going to be coming from the back.

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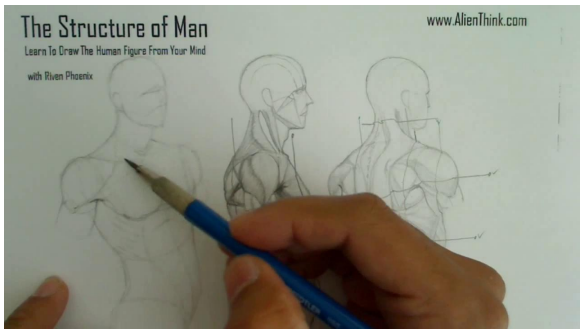
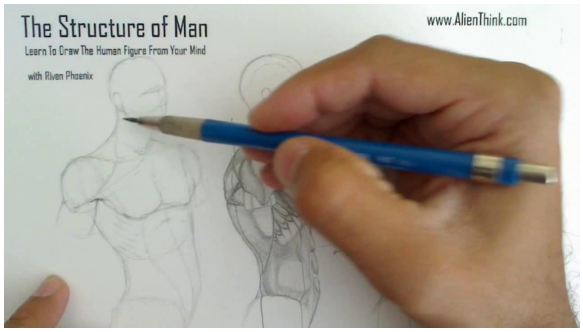
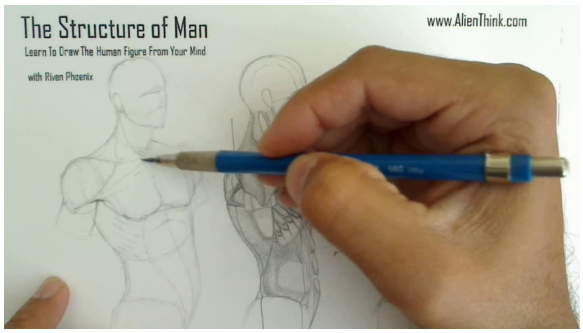
89		It's going to be like this,
90		and then we're going to get this muscle here, right?
91		This is the clavicle,
92		it's going to have a space,

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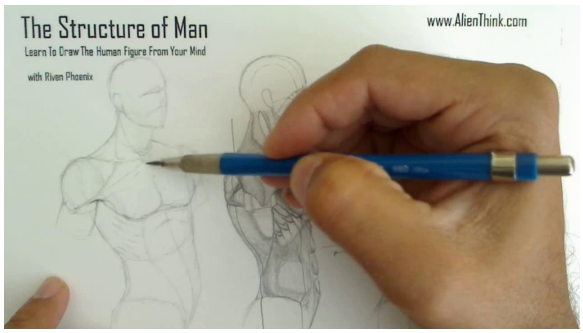
93		it's just going to come like this over here.
94		Like so,
95		it's going to get it still buried within here,
96		meaning we're going to get like a section over here,

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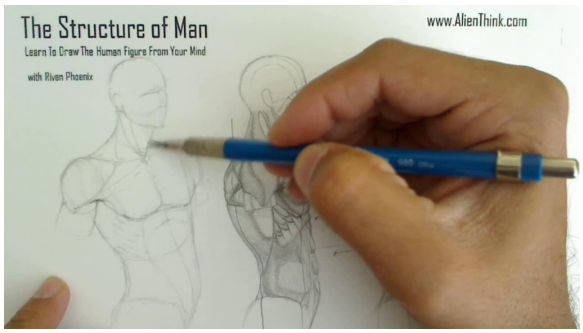
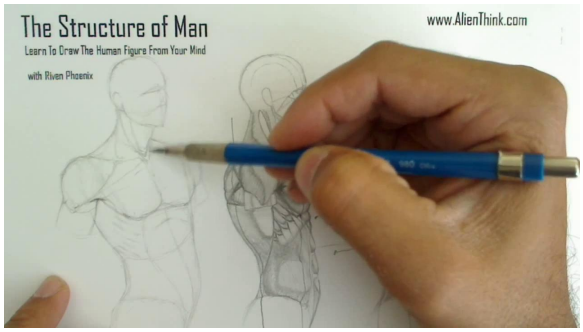
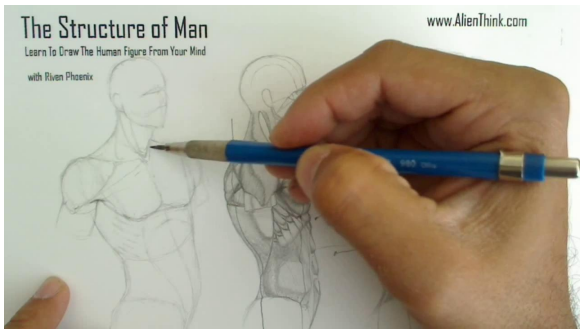
97		but I've got to get the atoms apple,
98		I'm going to get that muscle,
99		then I'm going to get that other line over here,
100		then we're going to get like this area here for this guy,

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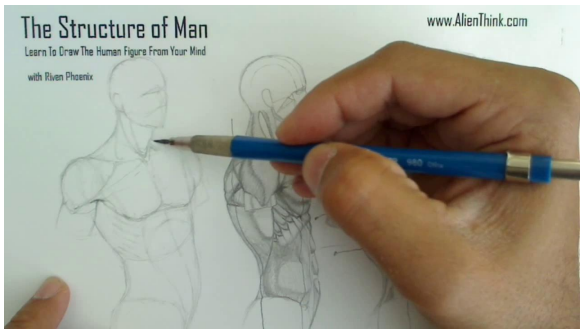
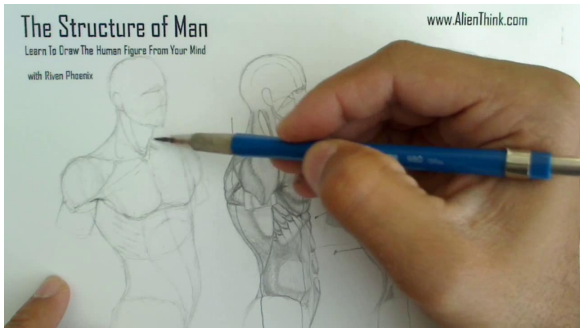
101		or on that side, right?
102		And we're going to understand this in a little bit,
103		as to how to understand this conceptually.
104		Okay, so,

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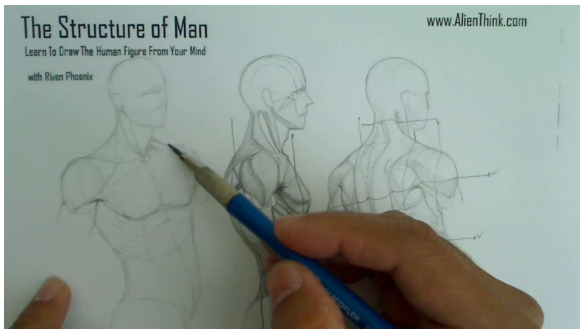
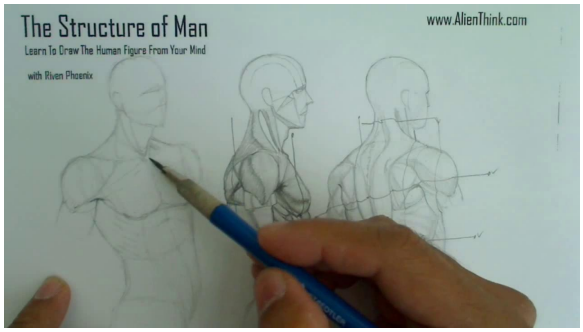
105		basically we're going to get like the clavicle,
106		it's going to go here,
107		we're going to kind of like put it more up over here,
108		and then do the design here for the deltoid like this,

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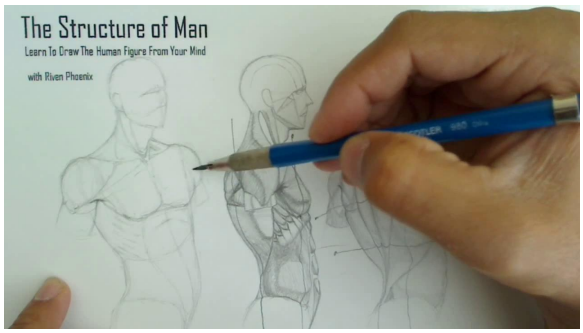
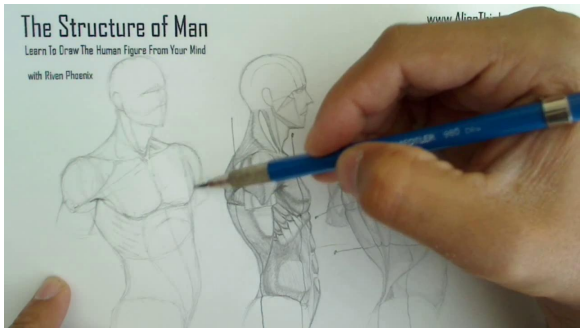
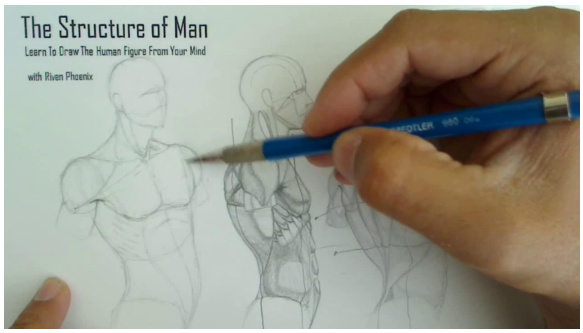
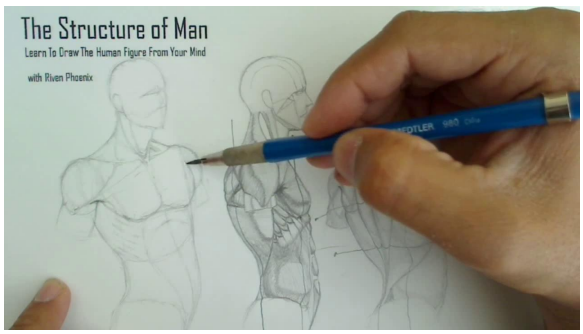
109		right? So we're going to get this pack muscle,
110		it's going to come like this,
111		and it's going to start to go in,
112		and then it'll basically you just get a line, right?

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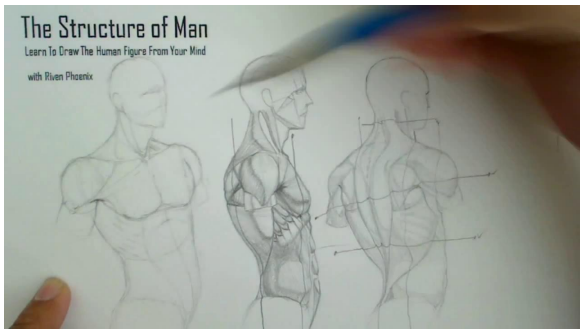
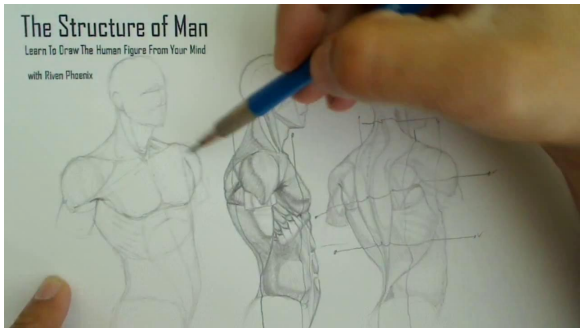
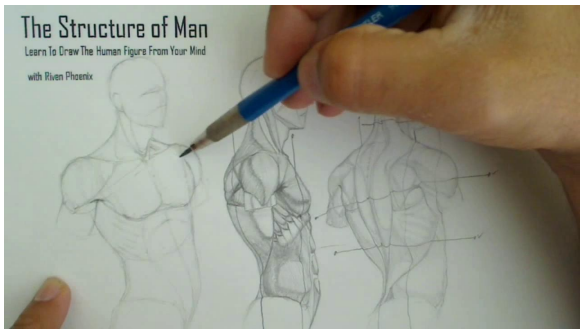
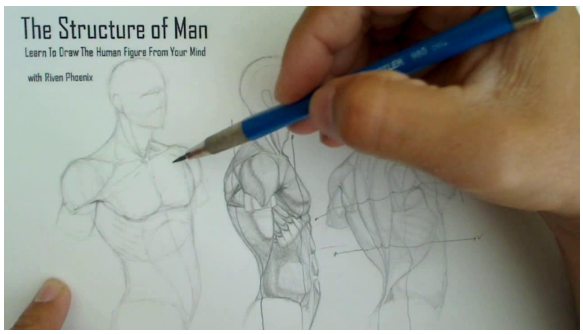
113		So know that this is in front,
114		and this is more in the back,
115		so you're going to get a,
116		like at least a line over here for the pack,

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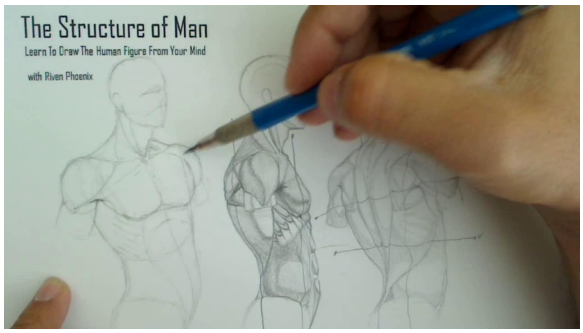
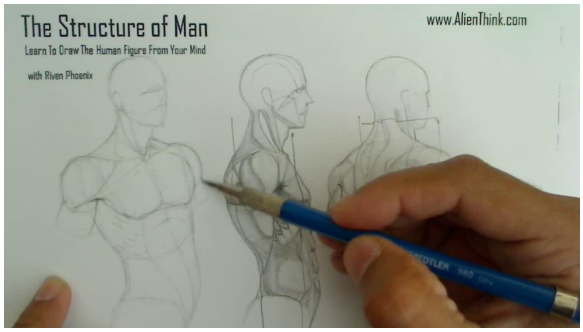
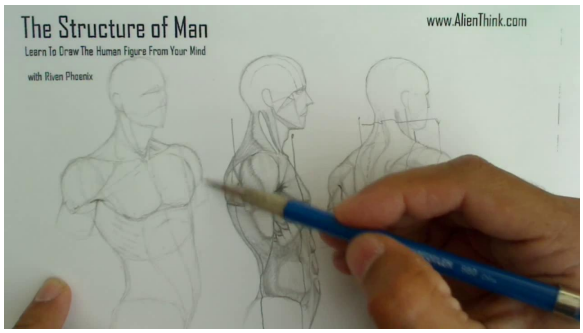
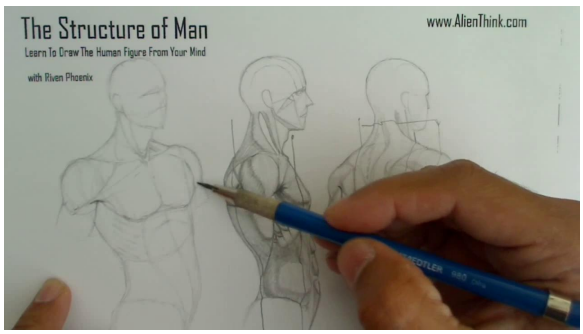
117		and this is going to throw it in the back, right?
118		And then over here we know that okay,
119		right, that they'll really the bicep is going this way,
120		so we're going to get like this idea here,

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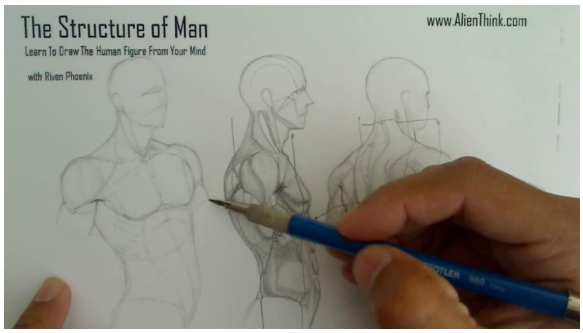
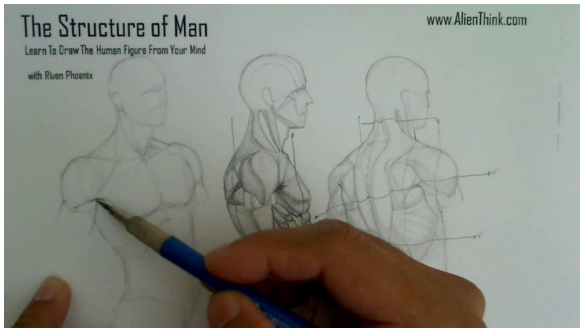
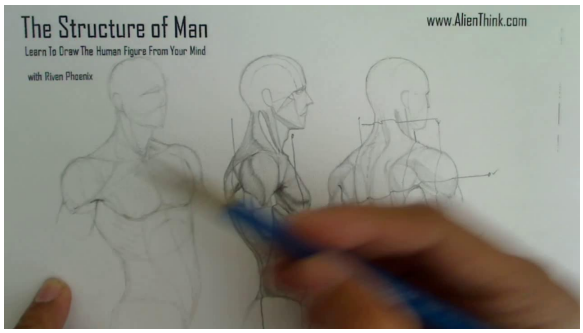
121		it depends on how you want to turn this.
122		Okay?
123		Right, so now notice that we're just coming up
124		with counter lines in doing this, right?

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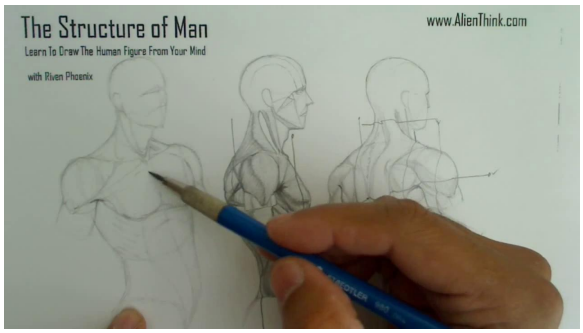
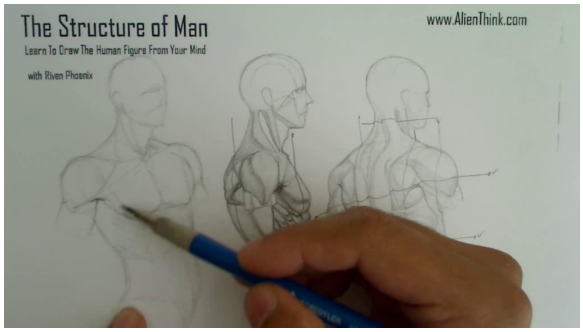
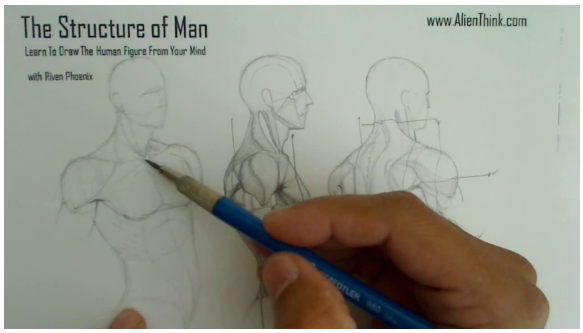
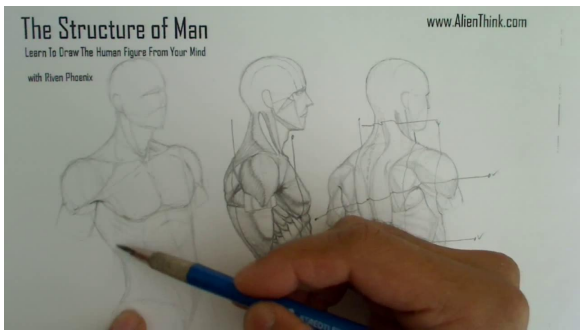
125		Okay, so,
126		and then over here when we do that line,
127		we know that right, it's really,
128		we have to think about how the line is going,

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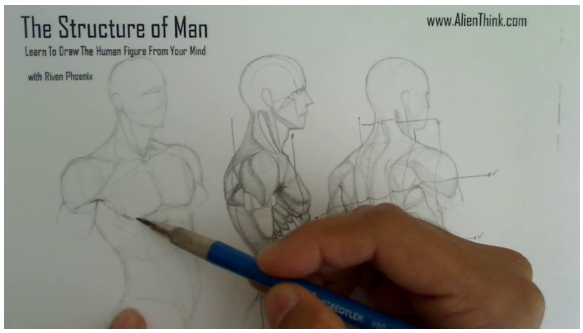
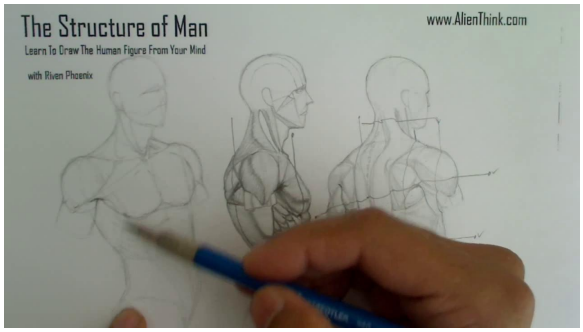
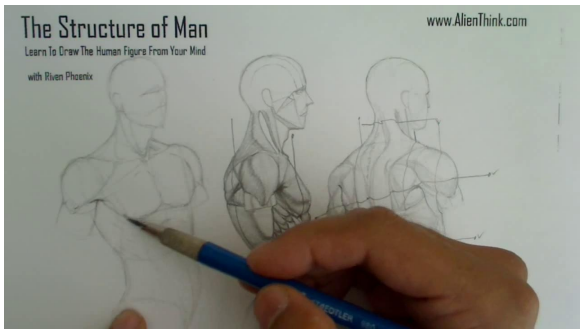
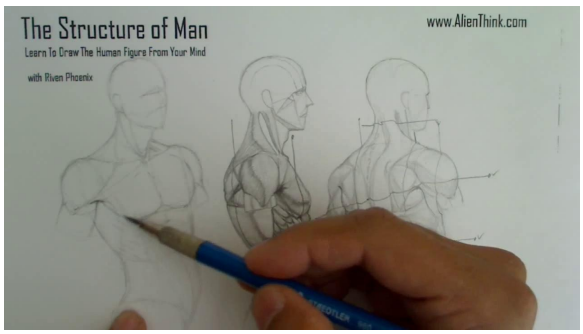
129		and we know that really it's going to be going around here,
130		right?
131		It's not going to be here,
132		it's going to be around here.

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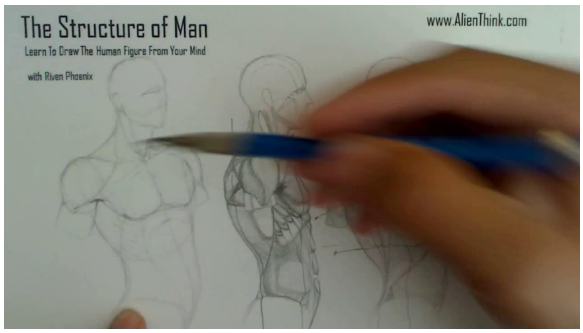
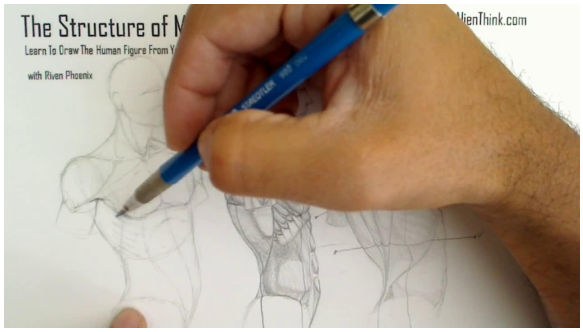
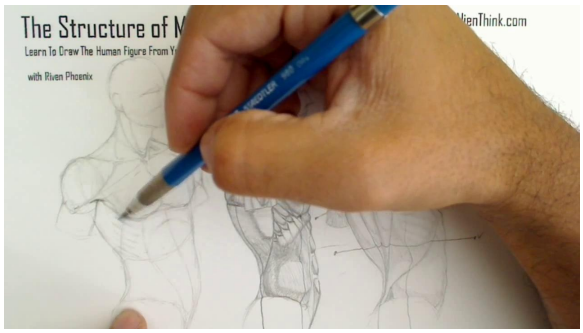
133		So when we get these ideas,
134		we're going to get the,
135		the sixth, seven, eight,
136		about nine,

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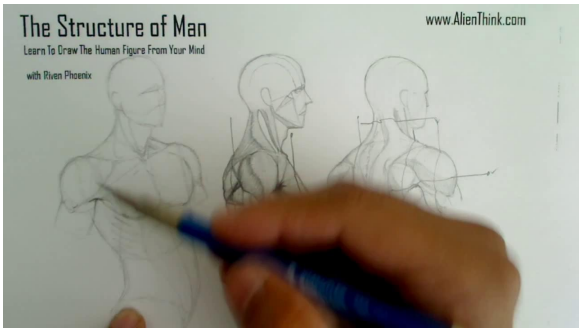
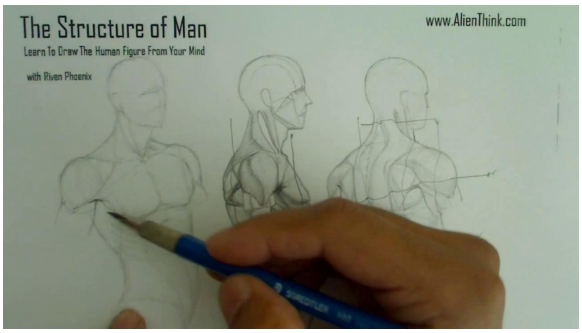
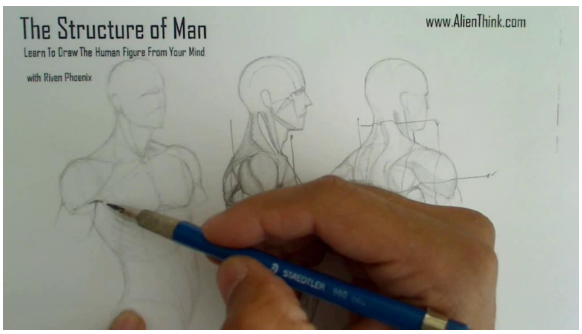
137		and then ten,
138		we know that okay,
139		well,
140		the door side muscle really has to be going in here,

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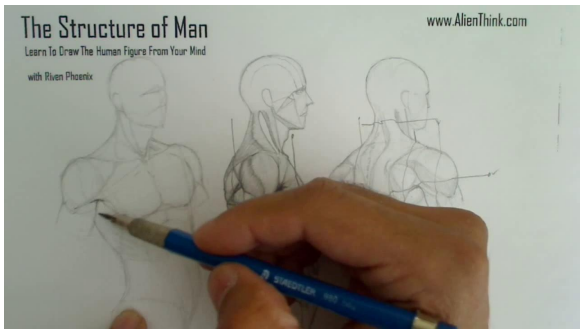
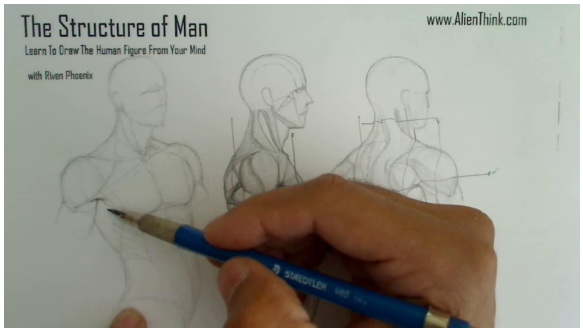
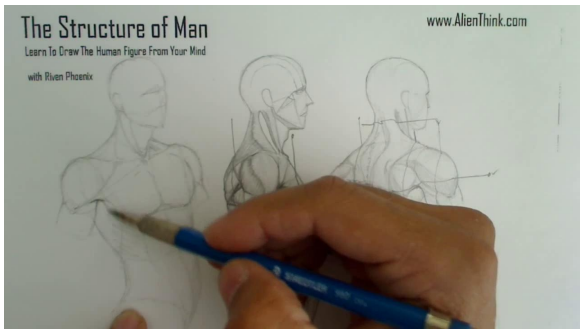
141		it's not going to end up over,
142		over there or something, right?
143		So it's going to really be going around this way.
144		So this means that I can kind of like increase

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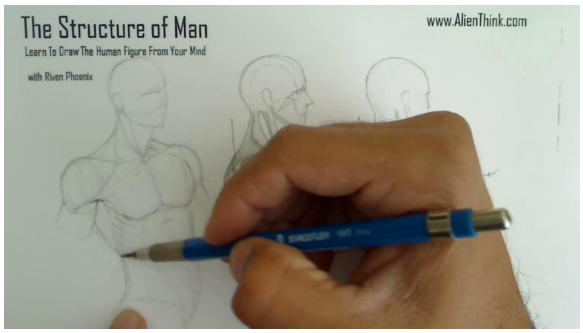
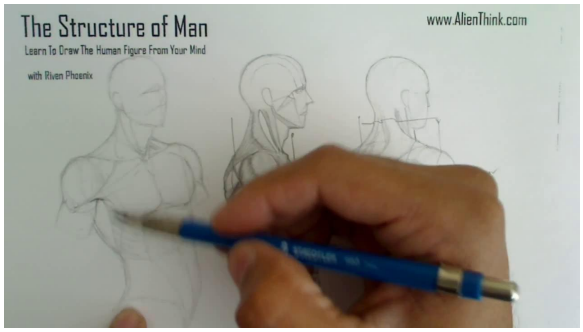
145		a little bit of this idea here,
146		and make it a little more natural looking.
147		So this is very easy, right?
148		We know that the ribs are going this way.

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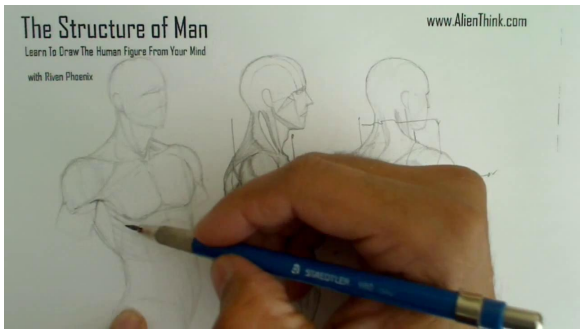
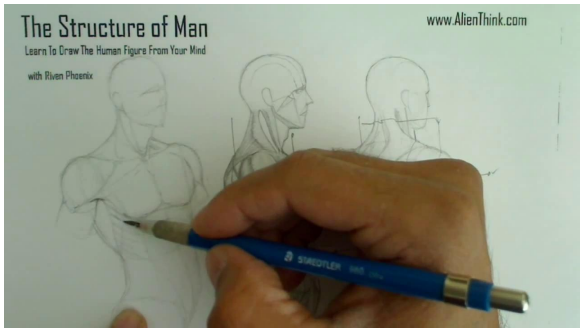
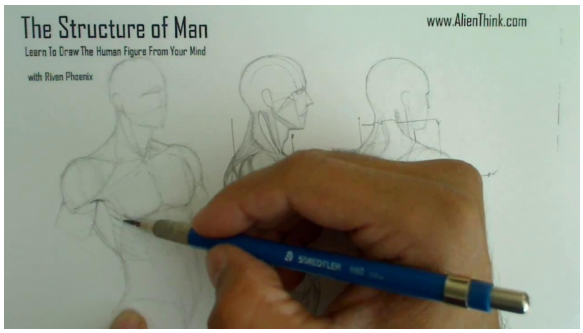
149		We know the system for this is really just draw first line
150		and you get this,
151		but you just have to follow this line
152		and just get this idea,

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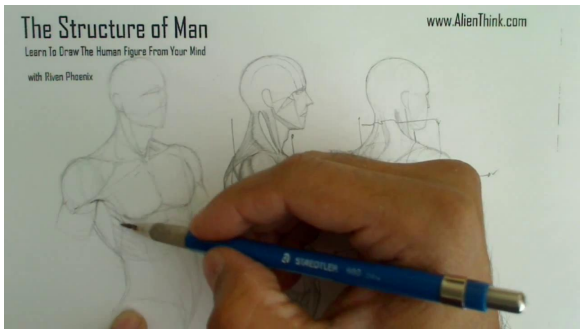
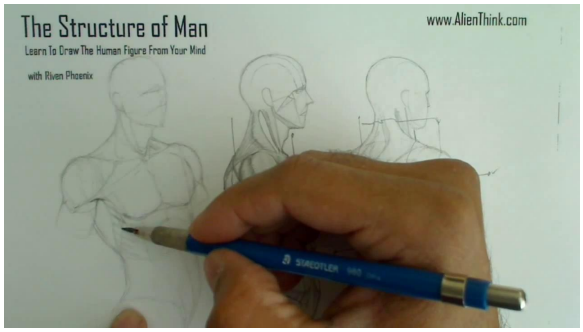
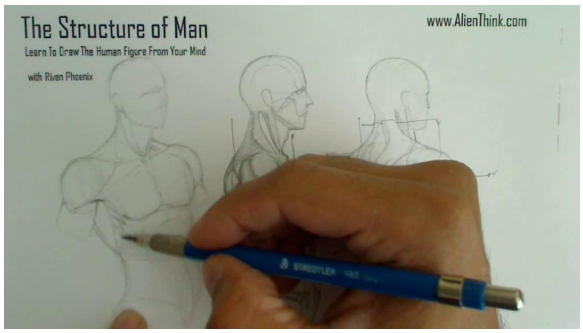
153		then you connect,
154		you connect it like this,
155		you do it this way,
156		and you get a conceptual concept of it.

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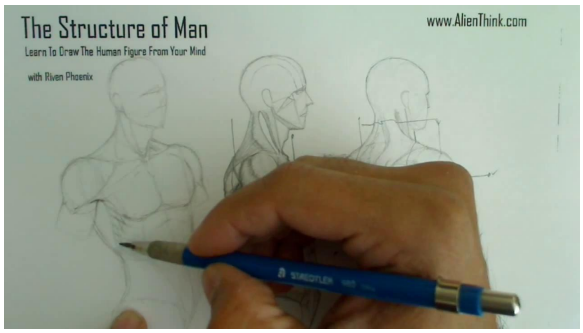
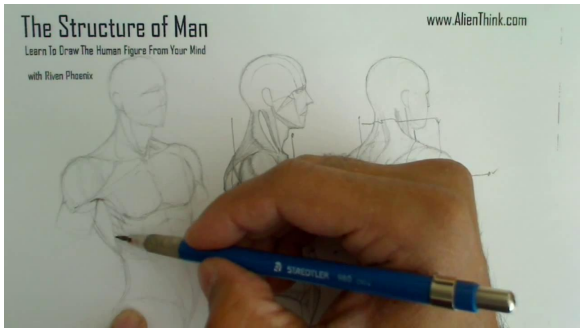
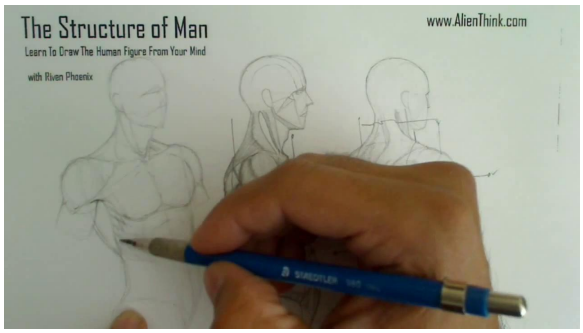
157		But really in the end of it all,
158		I'm probably just going to get four athletes five,
159		but really it's just going to be more,
160		usually it's just four, right?

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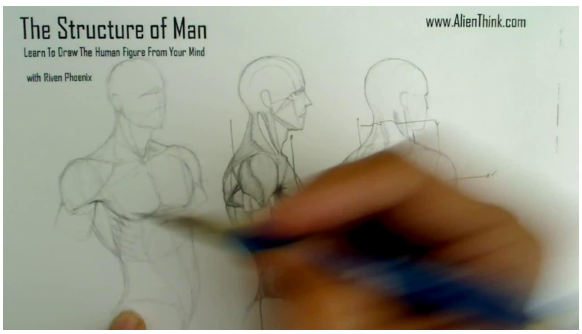
161		So here,
162		now we can start to give this more of a 3D shape, right?
163		It's going to be really coming down like this over here,
164		like so.

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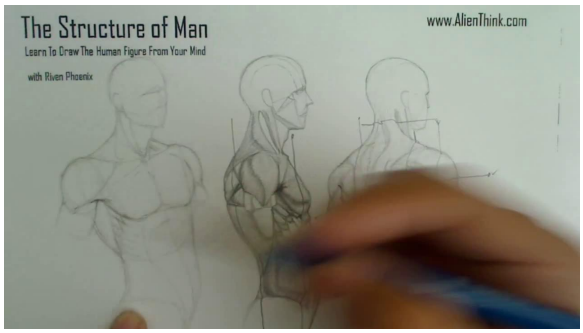
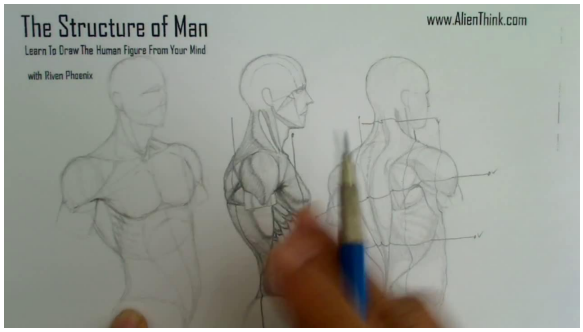
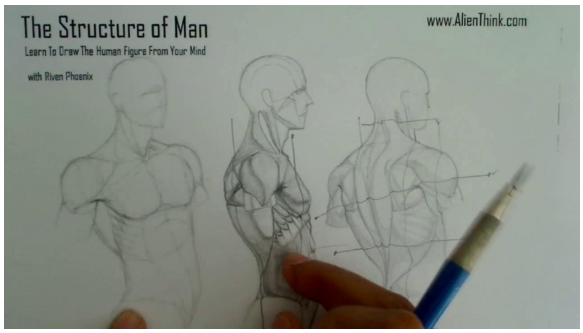
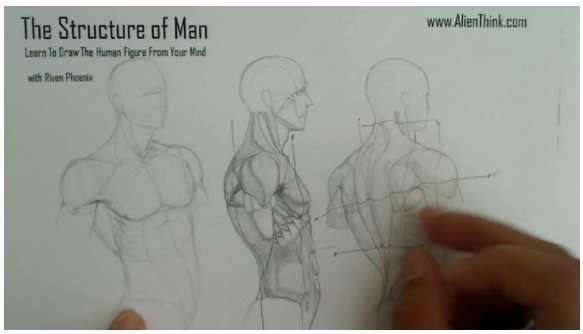
165		Right?
166		So notice how we're doing this first.
167		We did it more deeper understanding of this.
168		Then we did it more simpler forms.

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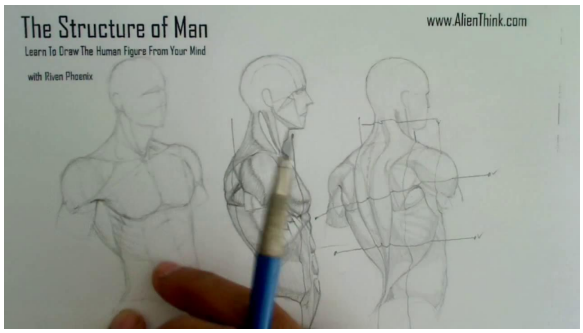
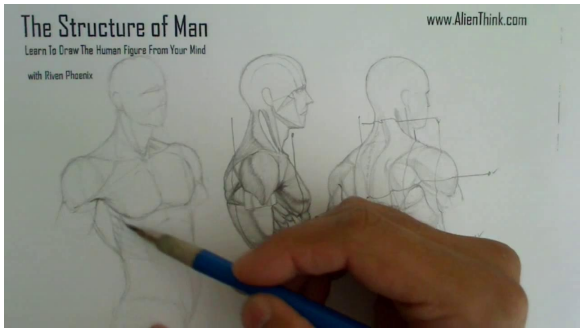
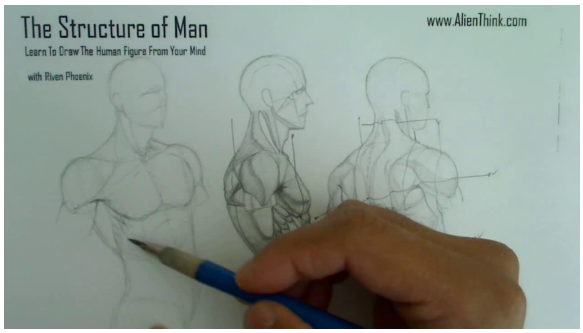
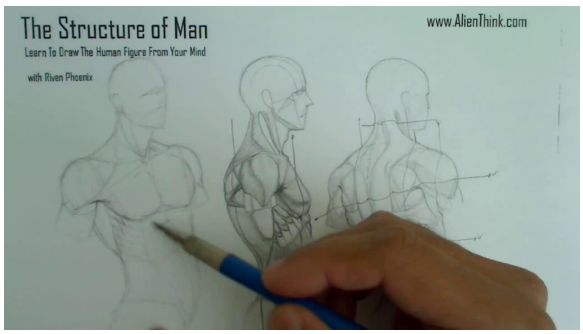
169		Now we want to look at the counter line system.
170		How would we do it?
171		But it's the idea here is not to draw everybody line superman.
172		The thing is we want to just conceptually understand this.

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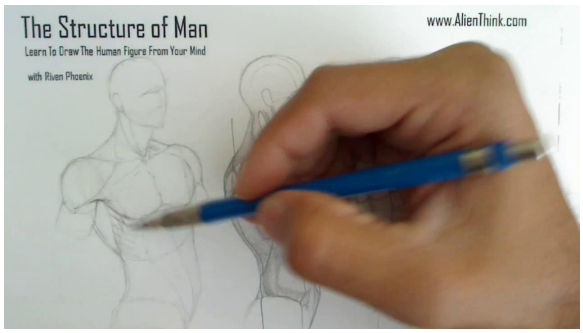
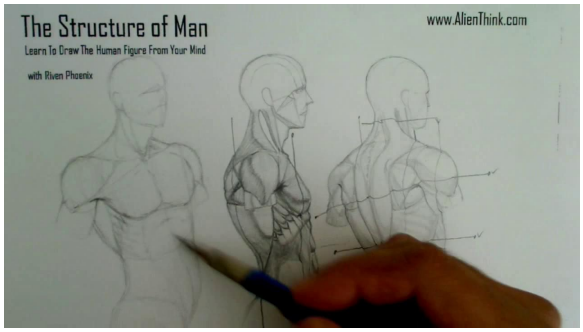
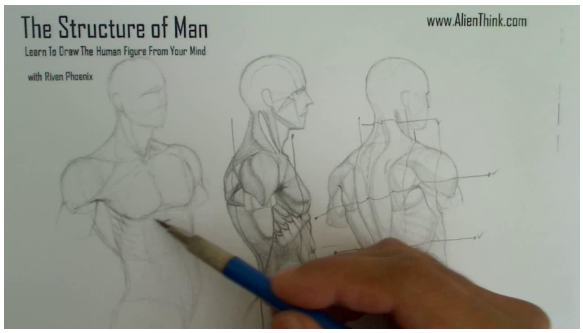
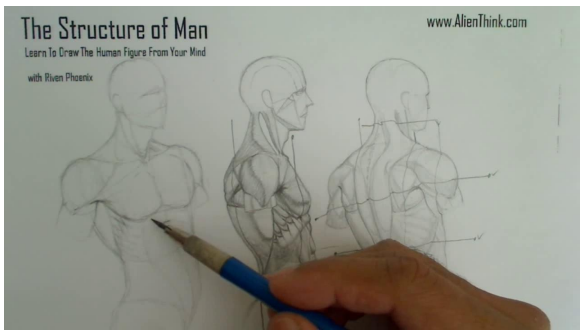
173		So now the thing is that this is going in this way.
174		So how do we understand something more complicated like this in drawing?
175		Will we use the power of
176		counter lines, right?

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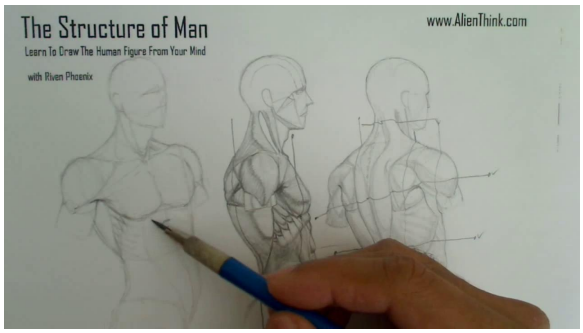
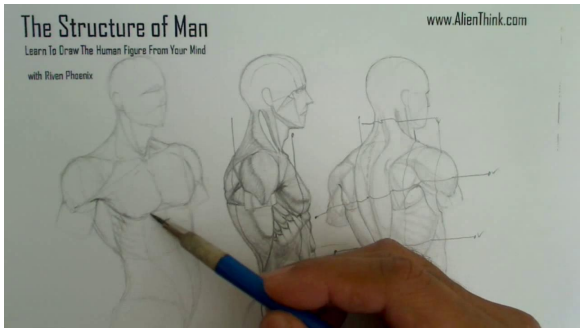
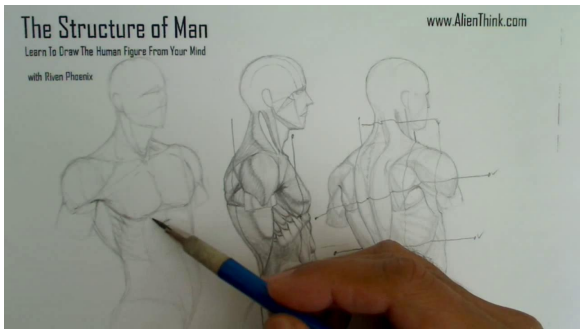
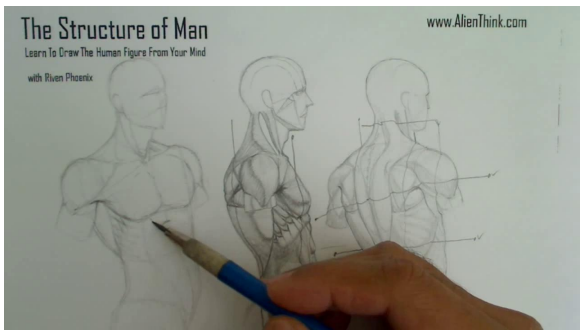
177		Oh, sorry, the lines of understanding.
178		So if I do align our understanding from here,
179		I know that okay,
180		I'm going to first come off this.

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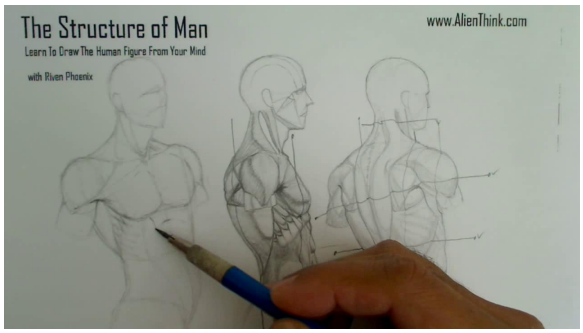
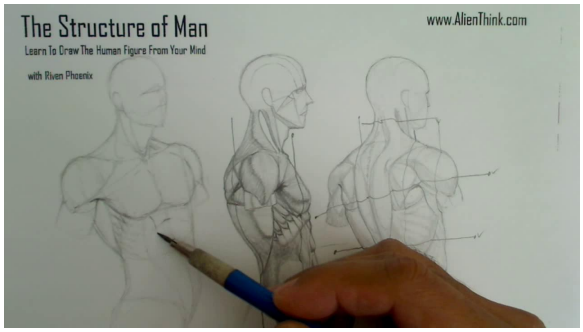
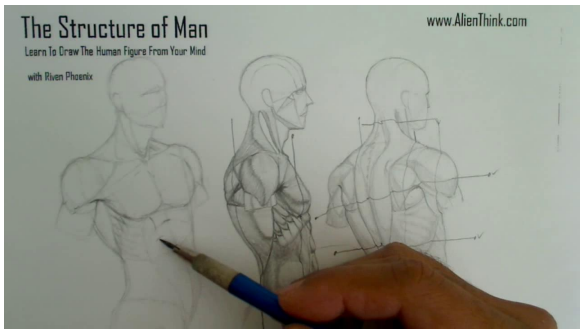
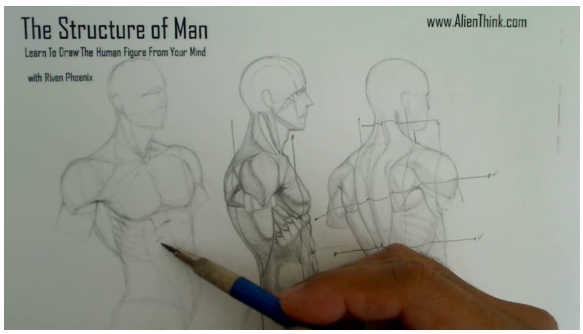
181		Chest cavity here.
182		I know that the first ab is just going to be here, right?
183		And then I know that okay,
184		well, the second ab is just going to be like this.

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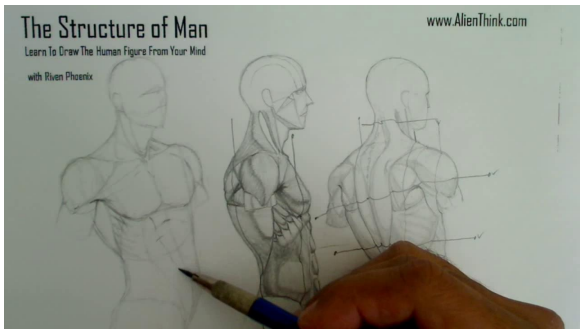
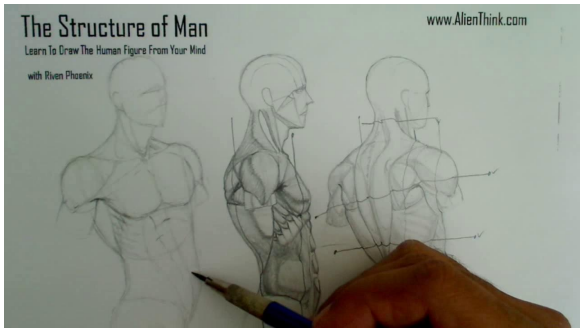
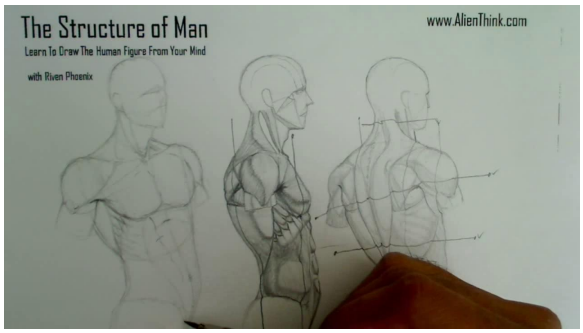
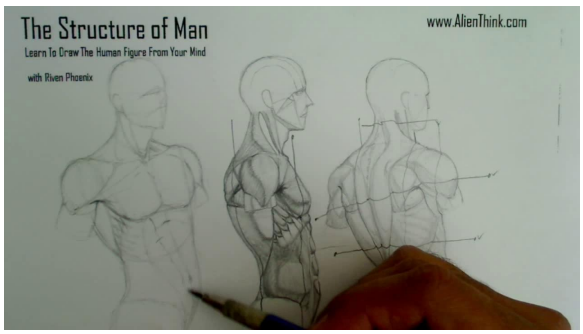
185		And then I'm going to get this one.
186		So my my naval is going to be just around over here, right?
187		Because this is really going more down.
188		And then over here we said that okay,

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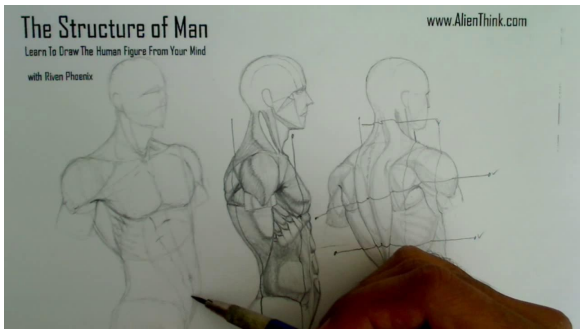
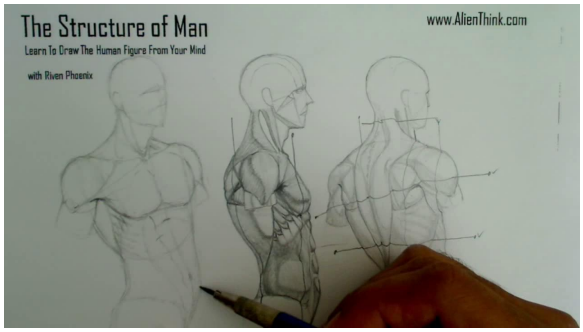
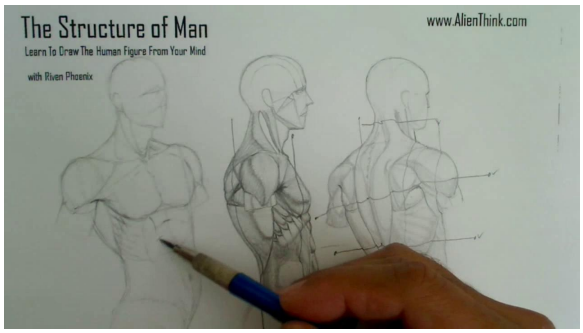
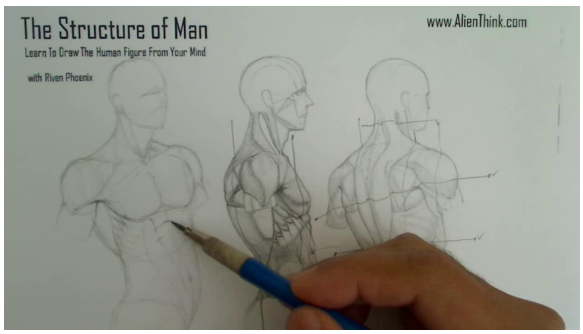
189		you got to think about the stomach area.
190		It's going to hear and then it's going to go down, right?
191		So this helps us just see concepts to how they're going to be.
192		So over here when we come over here and do it this way,

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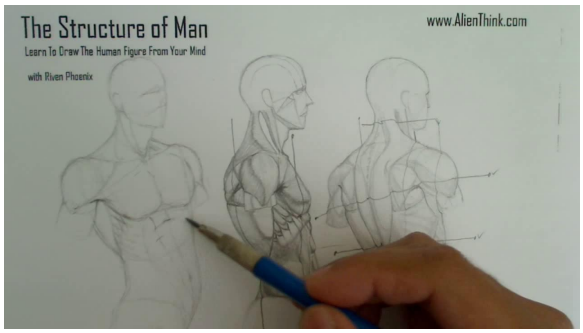
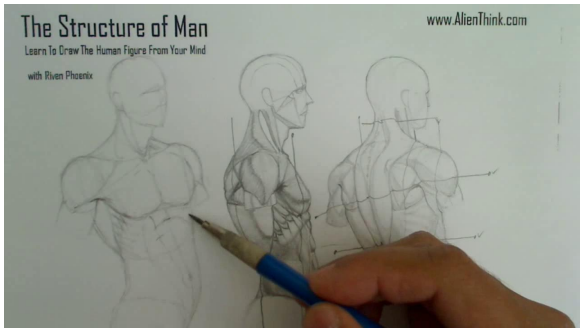
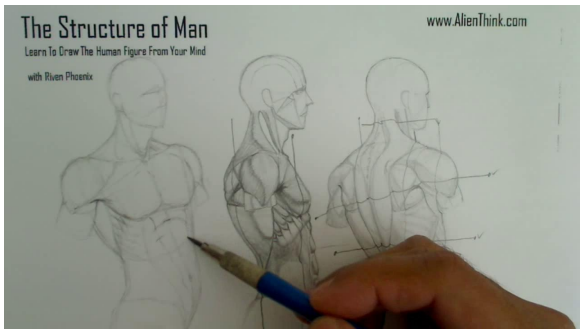
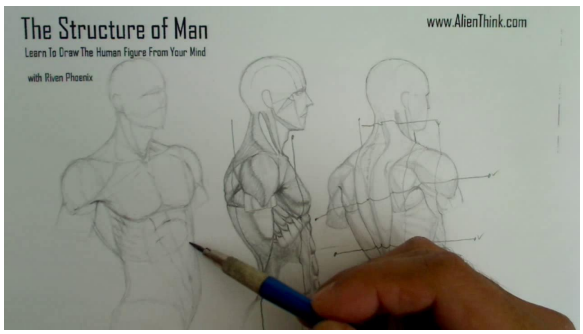
193		we got to not think about the angle this isn't, right?
194		So this here is just going to be apps over here, right?
195		We know that okay.
196		I'm just going to think about these ideas in this way over here.

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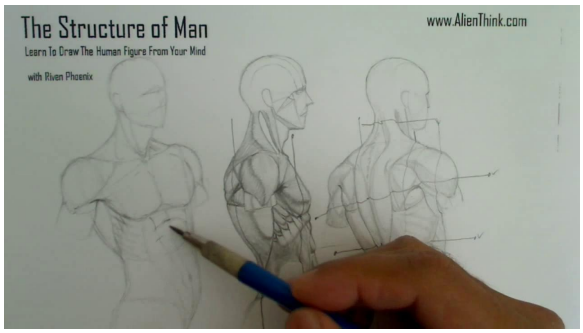
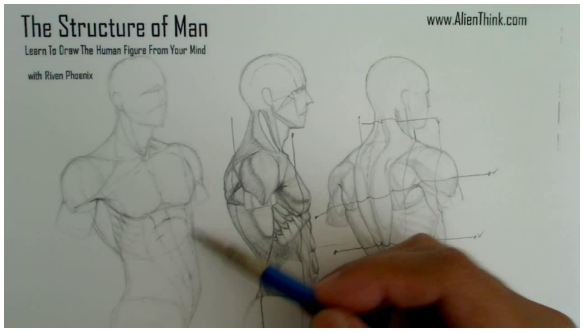
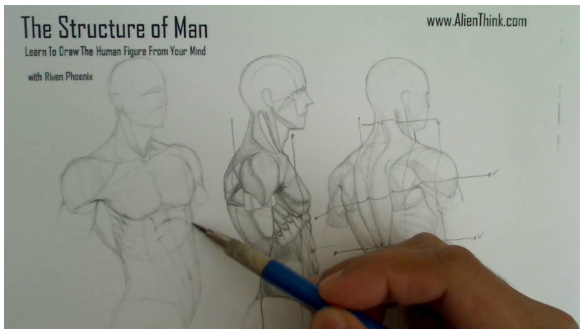
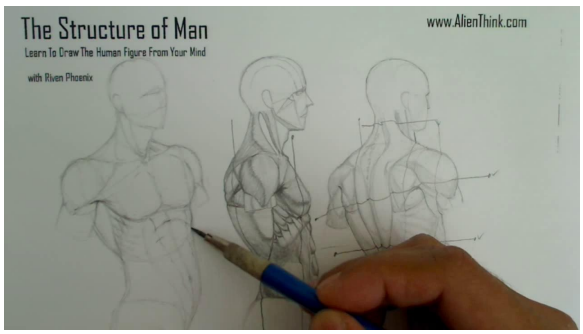
197		And really the center line doesn't mean much
198		because I got I can really fluctuate with these ideas.
199		And this is going to be the chest cavity.
200		And then over here I'm going to get more of a dip in here, right?

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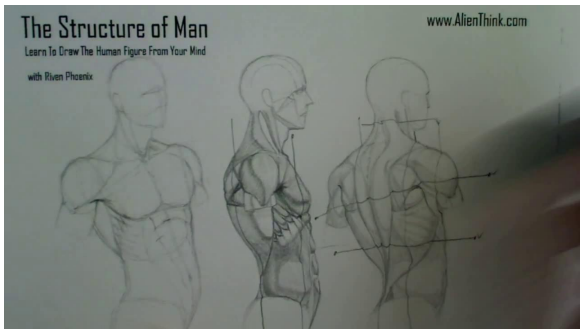
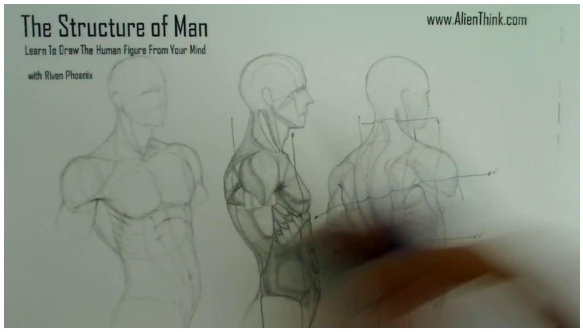
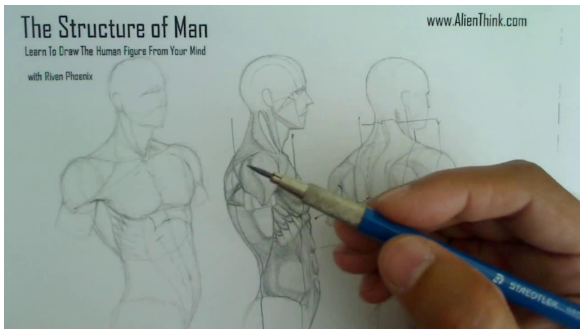
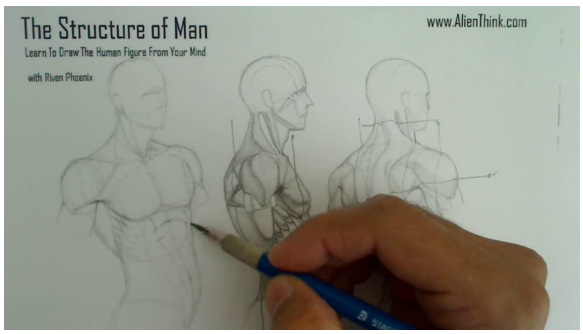
201		So let's see what's happening.
202		Cons the the statement that we made that look conceptually you can
203		understand 90% of the human body is because once you understand the muscles, right?
204		What happens is you start to get those contour lines anyways.

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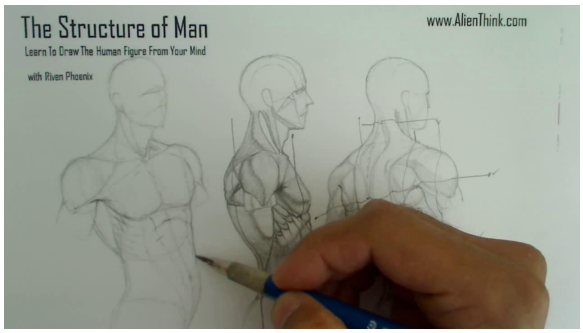
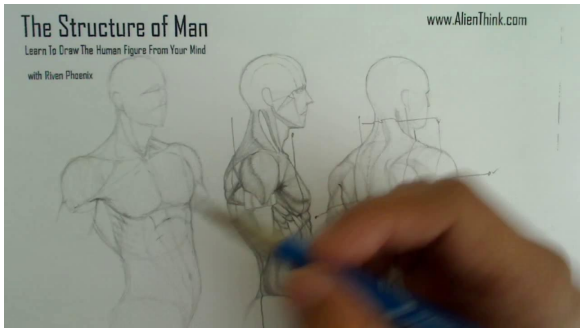
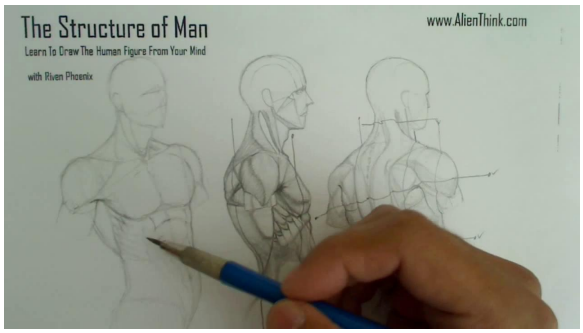
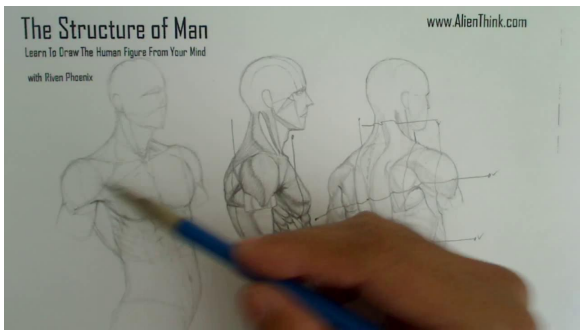
205		So what happens in life drawing is that you see that's the same thing is happening.
206		And really the difference is is is really the history of the body of the figure
207		that you're drawing, right?
208		What historically what it went through in which muscles got built more, right?

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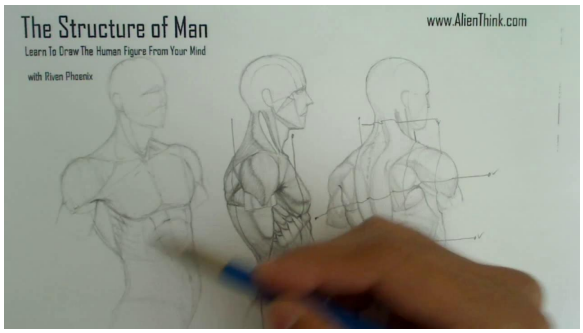
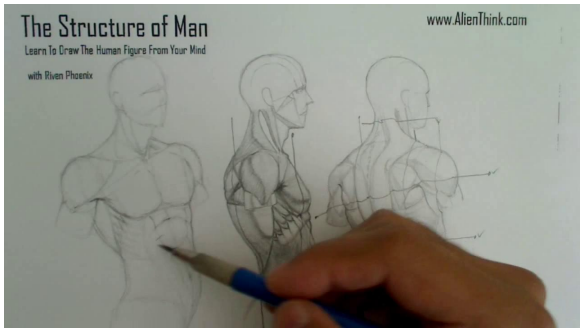
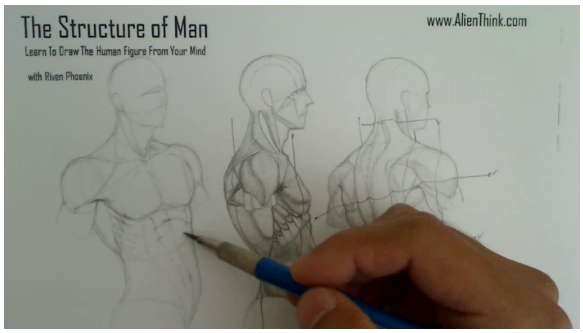
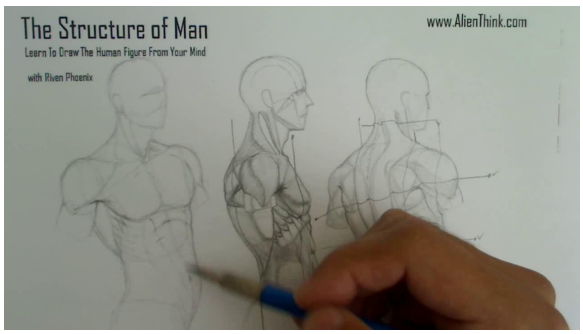
209		On which side and this is what causes the difference.
210		And like, you know, even like the apps, they're not going to be perfect apps.
211		You'll get one much more ticker and you might have some fat area on the other one.
212		And that's what's going to cause the anomalies to happen.

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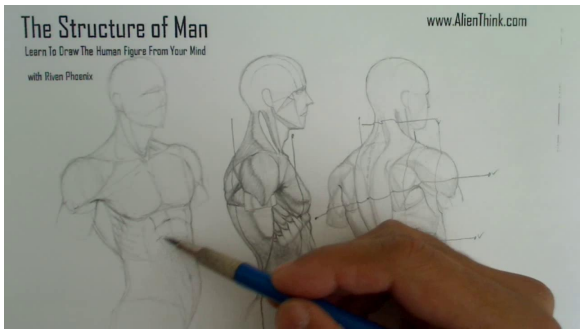
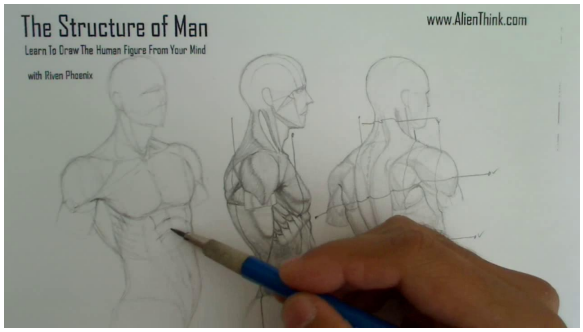
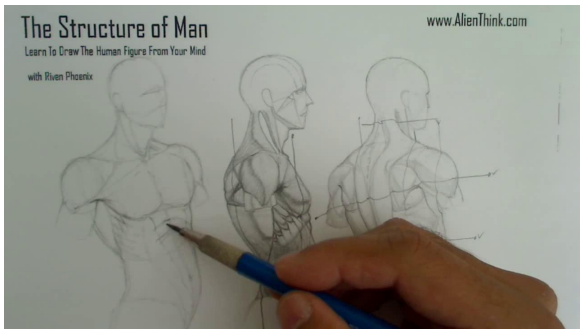
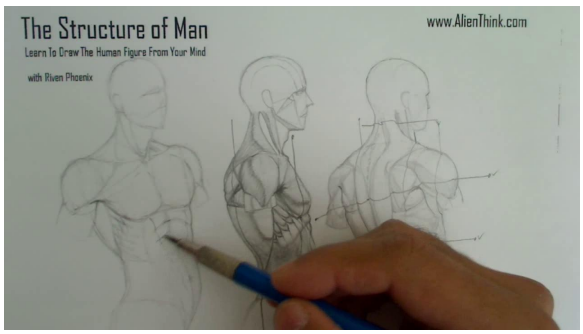
213		So if we now start to just think about let's say, okay, well,
214		I'm going to do the first step.
215		Let's say conceptually I'm going to just put some lines here
216		that this is going to be really like the idea for the first step, right?

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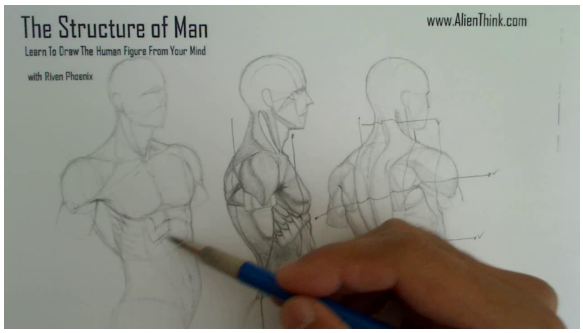
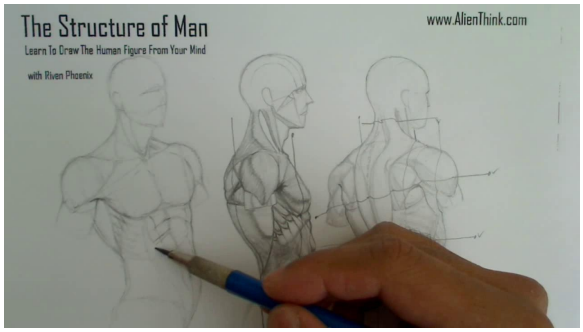
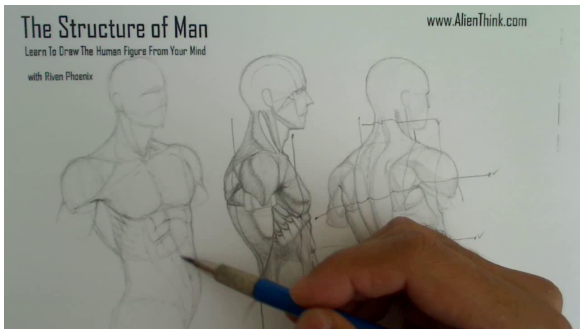
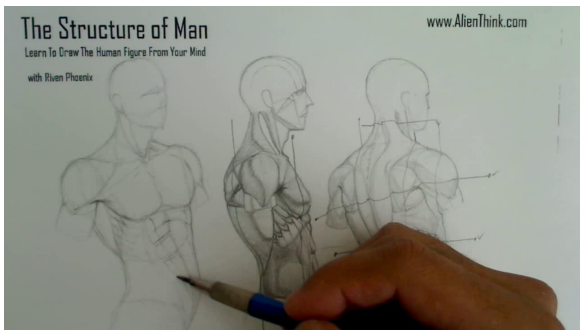
217		So let's just lay it out like this to understand how we're going to do this.
218		Okay, so this is going to be the like the second.
219		And then here I'm going to make the third ad follow like this line over here
220		and it's going to go here and it's going to go this way, right?

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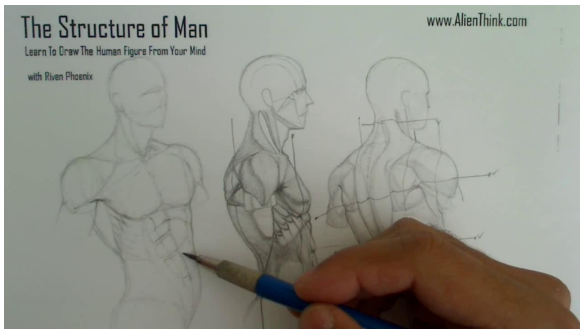
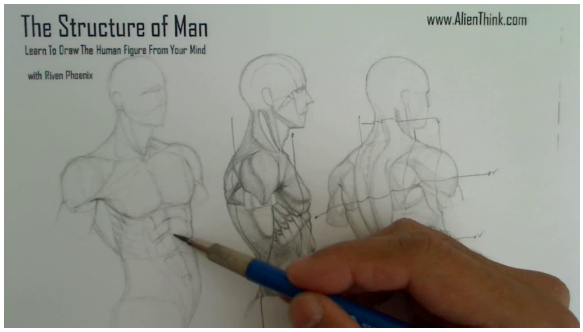
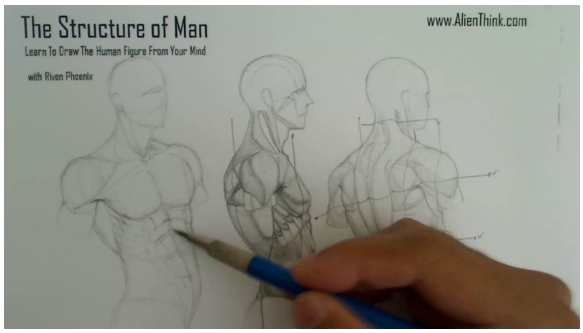
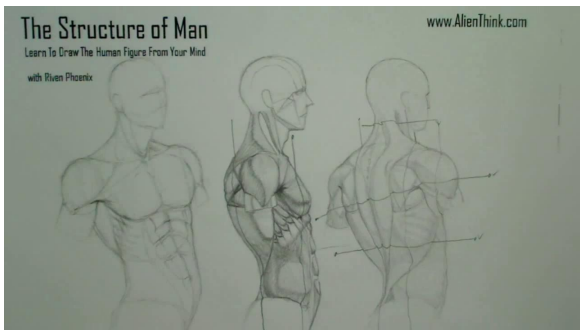
221		And then over here, it's going to go this way over here like this.
222		And then over here, it's going to go this way over here like this.
223		Just like this, right?
224		So now we can start to erase some of these lines here just to see what we're getting, right?

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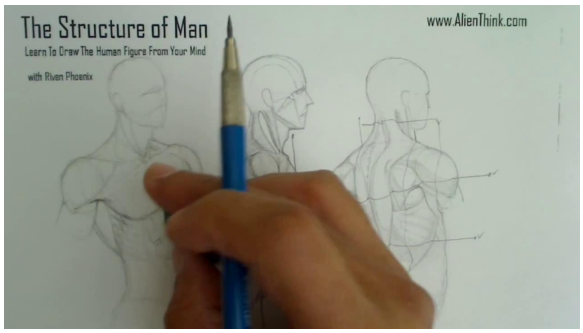
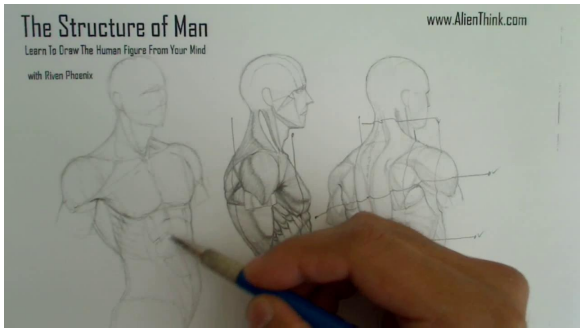
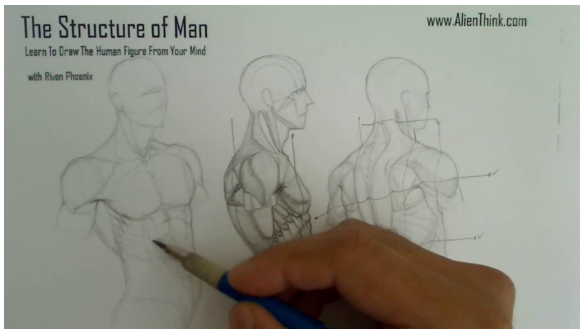
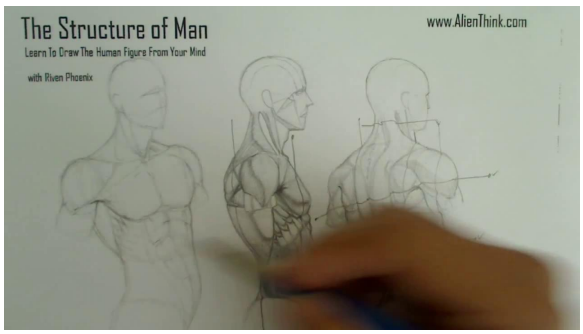
225		So you can see that we're starting to get the idea for the apps, right?
226		So we're just going to, it's just really like this, right?
227		We can map out the structure here.
228		Okay, so here if we look at this history of what we've created, we know that, okay,

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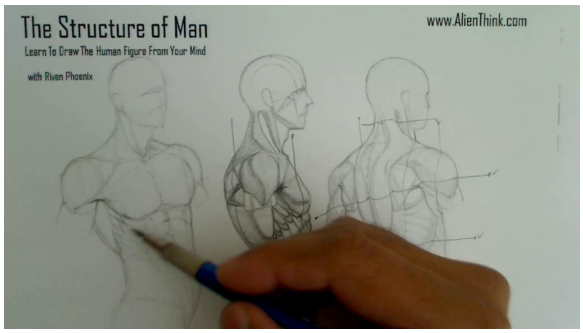
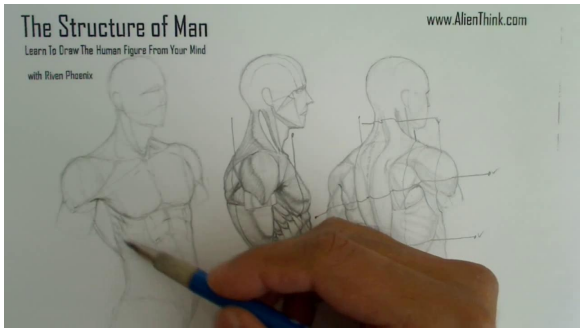
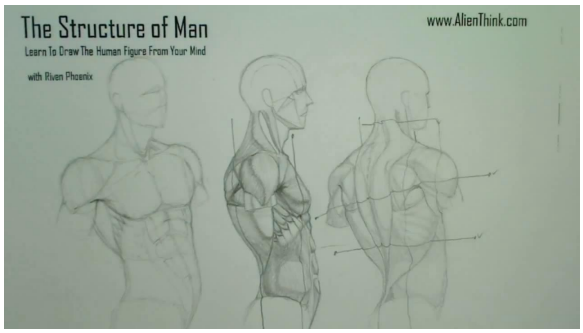
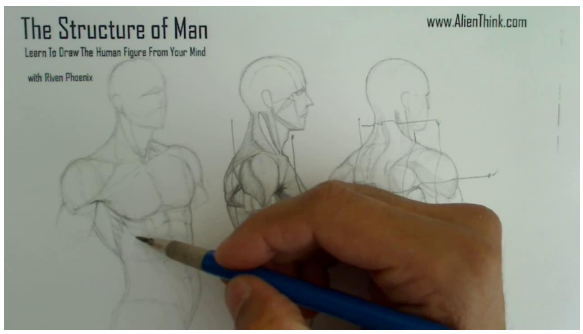
229		look, this definitely is going to go in, right?
230		These lines, let me erase the lines for the ribs first.
231		Like now if you look at the oblique muscles, you know that, okay,
232		it's going to kind of like go in, right?

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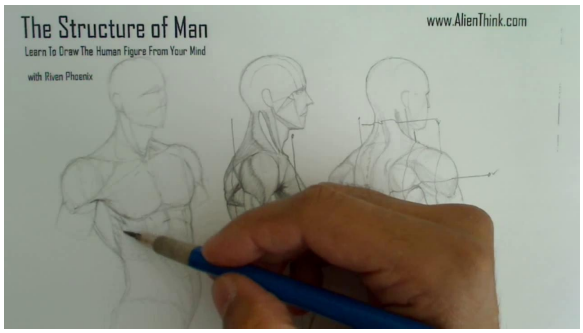
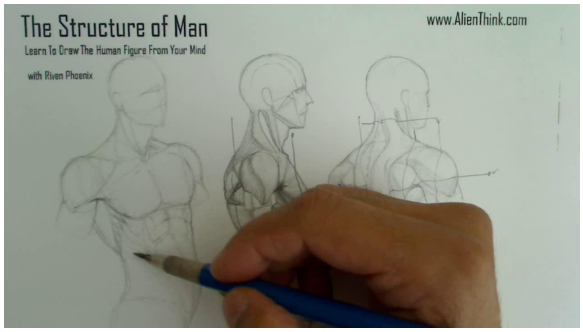
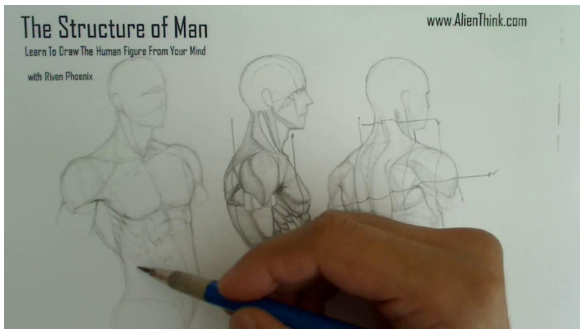
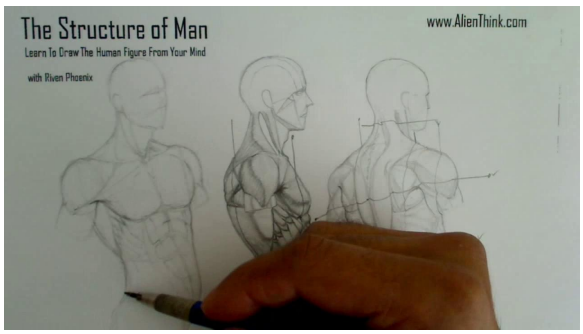
233		Just use the line of understanding to draw out these concepts
234		because it's got to have this ditching here, right?
235		And then we know that right, it's just going to be over here the same thing conceptually.
236		And then over here, it's just going to go down like this and I'm just going to get this, right?

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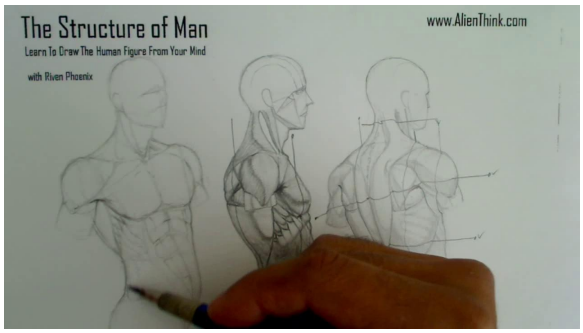
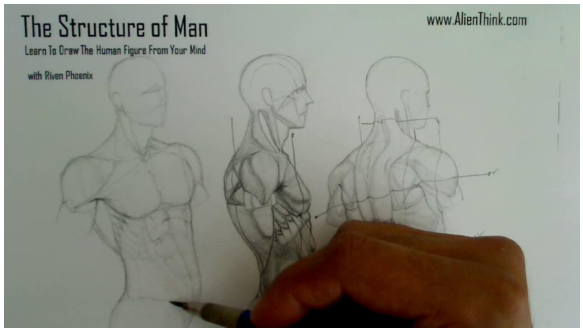
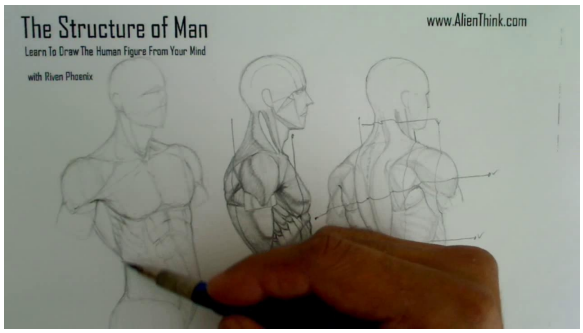
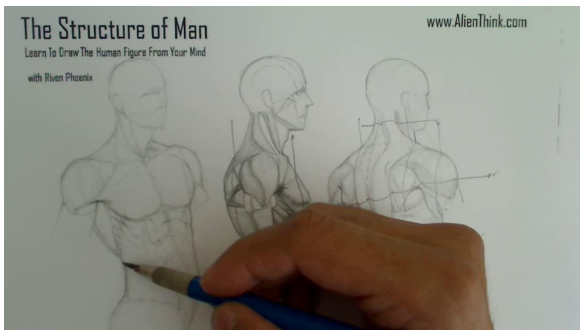
237		So I'm going to get the love handles like this.
238		So over here, I'm going to get the same concept for the love handles just going to go this way.
239		But it's now being a stretched more, right?
240		So over here, I'm going to kind of like get this and then for the door side muscle,

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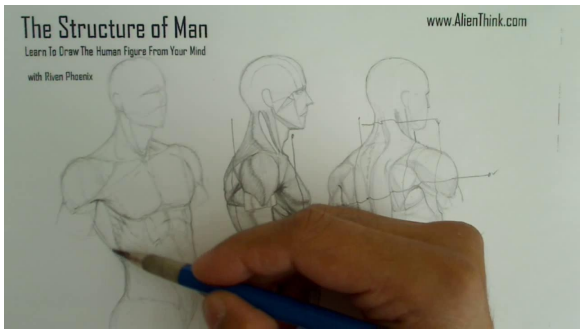
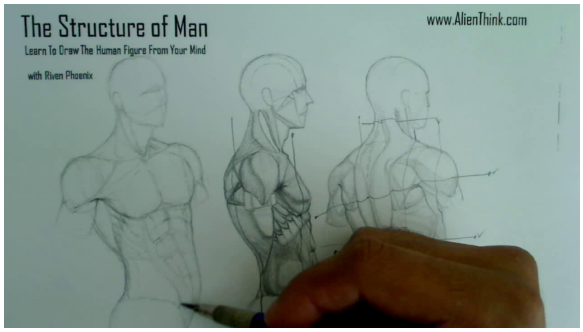
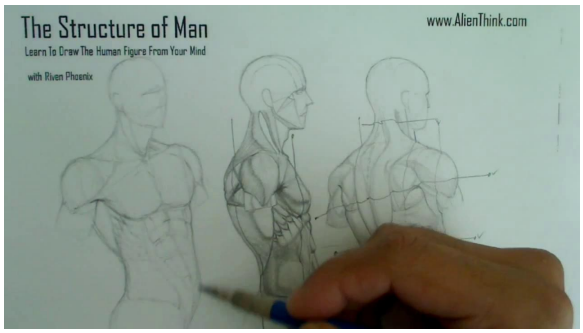
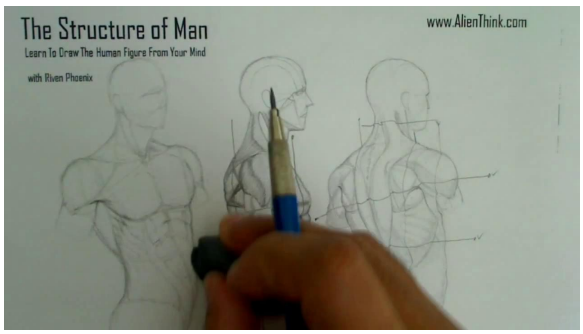
241		let me just go like this, right?
242		So you can see how we can create these drawings like this.
243		And we can actually bring this in just a little bit more here and give it a better curve.
244		Right, I want to make this a little skinnier is going getting a little fat over there, right?

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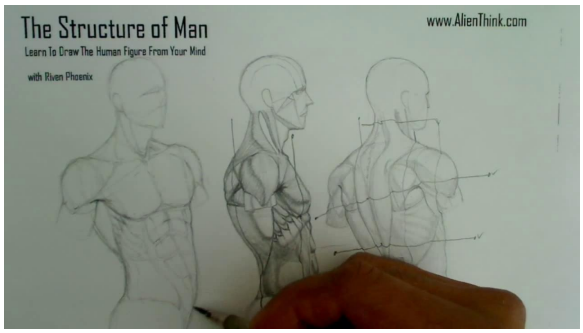
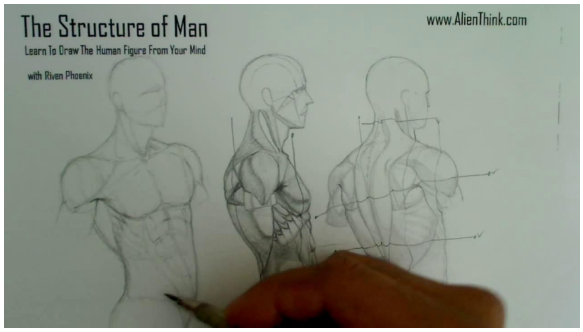
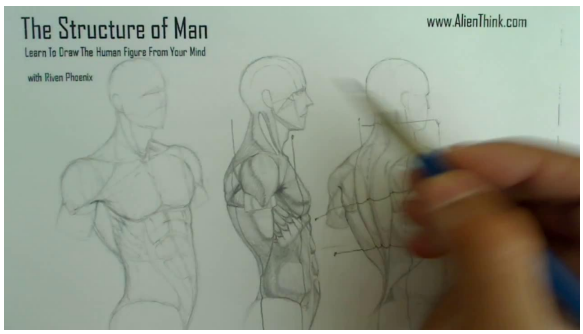
245		And then, and that's really it, right?
246		Just understanding the concepts of this.
247		And now we're getting into like these ideas of the counter lines, right?
248		So now let's take these ideas and create the forms out of this.

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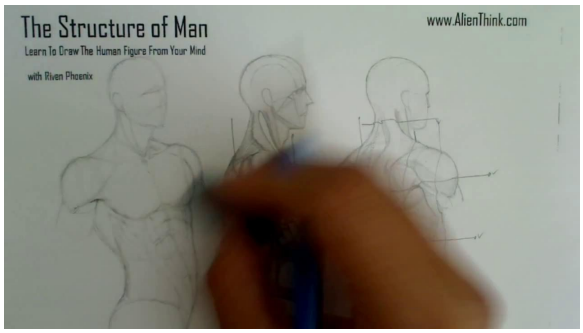
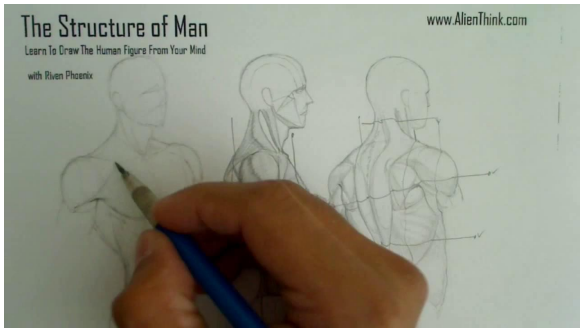
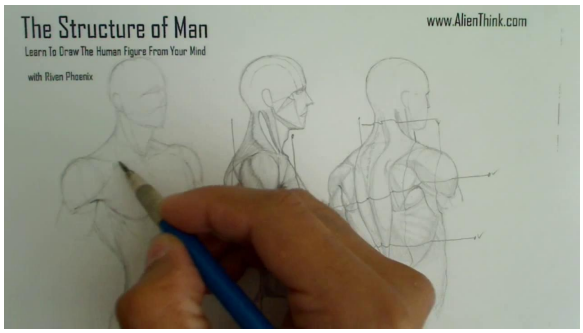
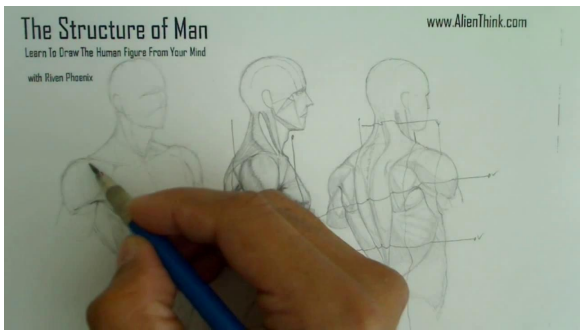
249		So we can understand this a little more better, right?
250		So here I'm going to like get like a ditch and understand that the clavicle is just going
251		to be here, right?
252		And this shoulder can have like be a little more up here, right?

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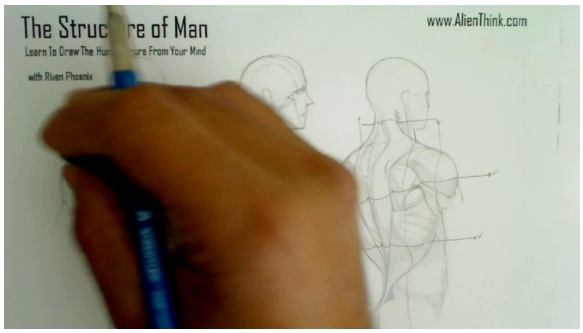
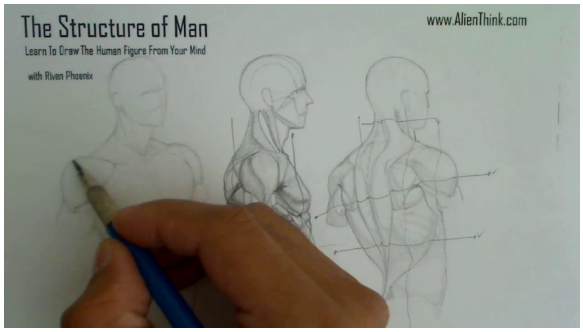
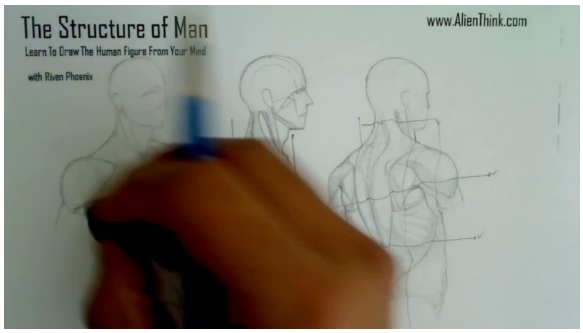
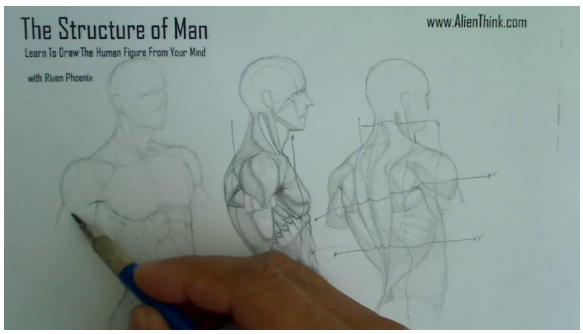
253		If you got a bigger shoulder or something, right?
254		So here, I'm going to think about the bone structure really and then do it this way over here, right?
255		And then the idea for the line over here is that you're really just going to get the line like this.
256		You're not going to really get a definition for the whole idea over there, right?

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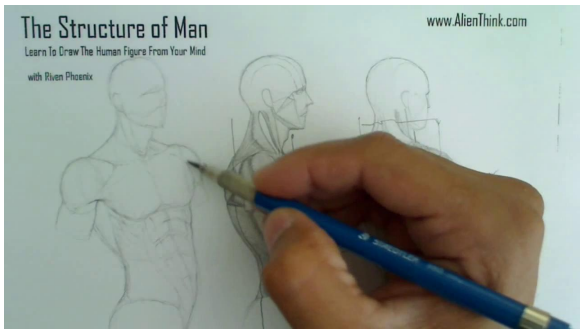
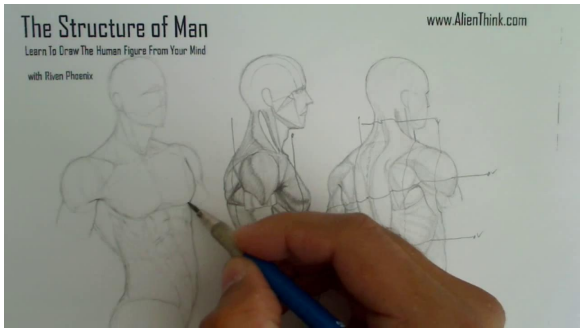
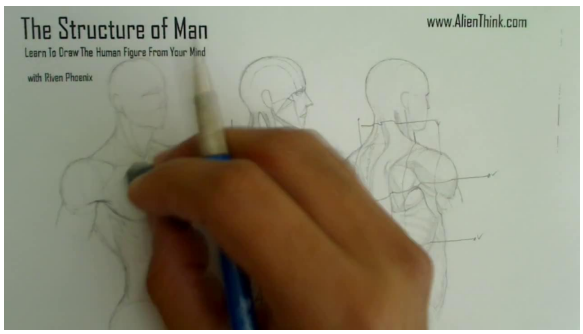
257		And then over here, we can kind of like tuck this line in and now start to draw it out like this, right?
258		And now we can just start to think about some of the counter lines, right?
259		Remember, it's like you're doing your own form, right?
260		So here I'm just going to be erasing a little bit here because the lines I just, right,

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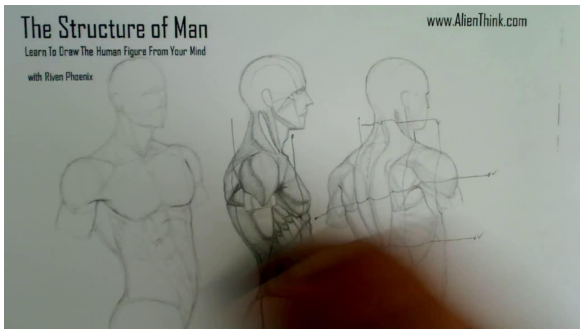
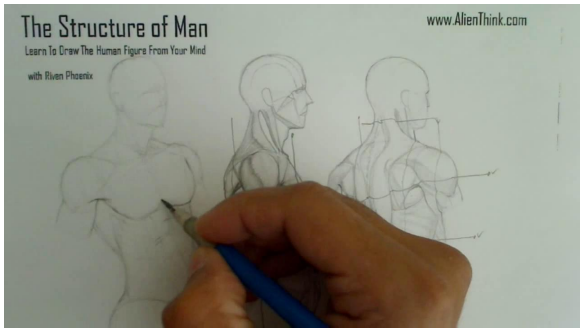
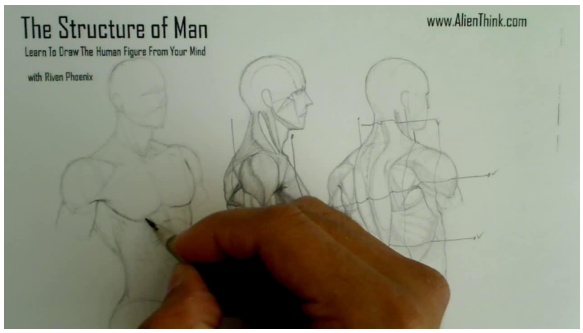
261		we're just forming the ideas here.
262		How would we do this in just, let's say, counter lines, right?
263		And now I can come up with my own ideas here for the lines, right?
264		So I can even put like a, like a few lines here and there just to show the understanding of this, right?

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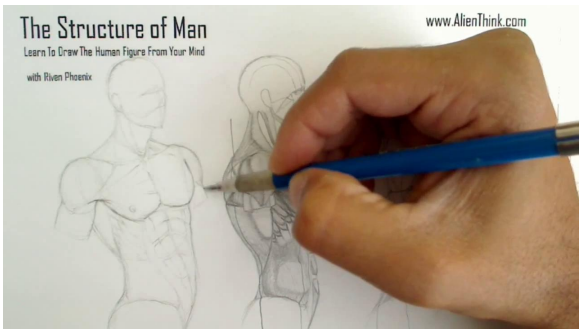
265		I'm going over here.
266		So this is more of, let's say, you could say that this is more like a sequential art type of drawing that we're doing here, right?
267		That's more cartoonish, right?
268		And now here we're going to get the Adams apple.

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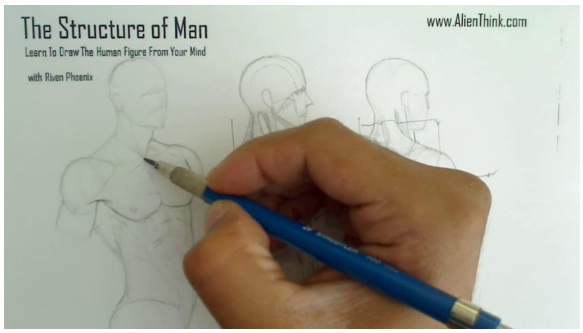
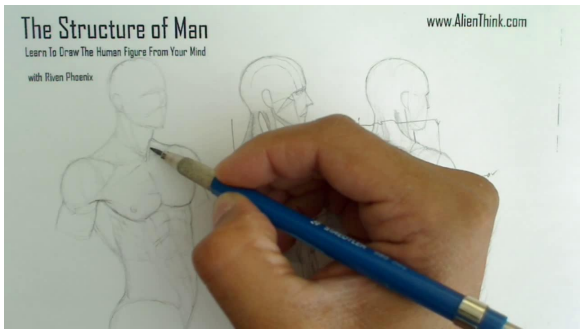
269		So we know that right, we're going to get this line here.
270		You're going to get the line for the muscle.
271		You're going to get the mod line that separates.
272		You're going to get like a ditch over here, right?

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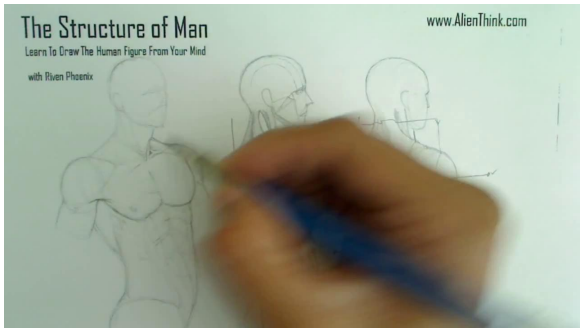
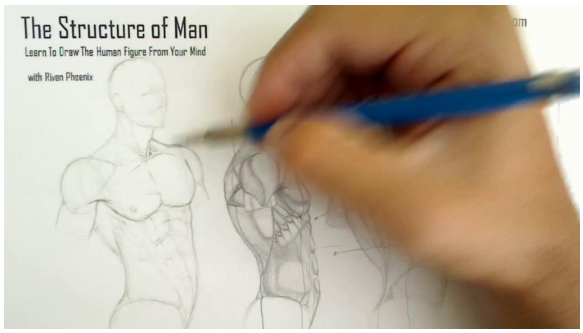
273		I'm going to get like a little bit of muscles over here.
274		And then over here really is, it's, it's really just going about its business over there, right?
275		And then we'll get it this way.
276		Then over here, we can now start to make our own lines over here, right?

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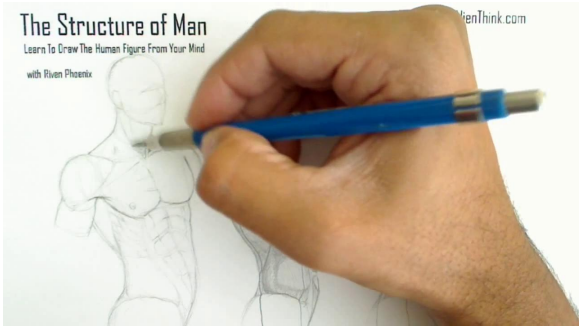
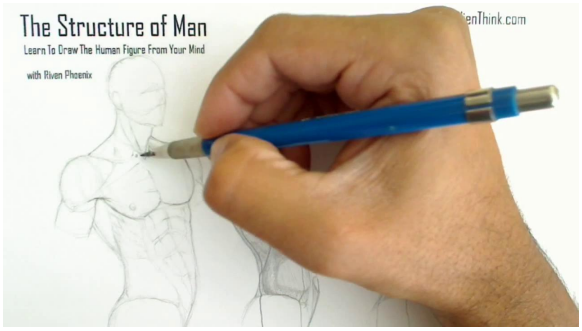
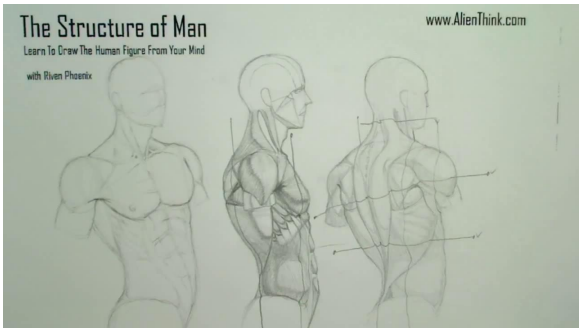
277		So here I could just show a little bit over like a ditch.
278		I don't have to show every line and over here, right?
279		So this is like doing it in a much more over different style to bring out the forms, right?
280		So this is what we're thinking about ideas and forms.

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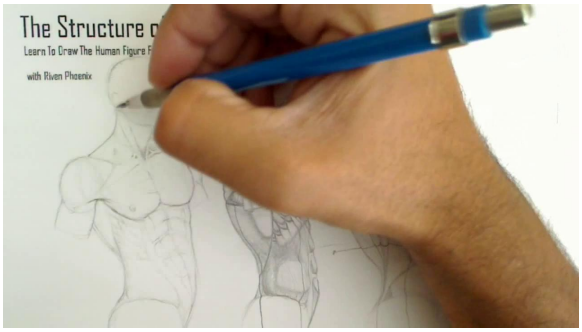
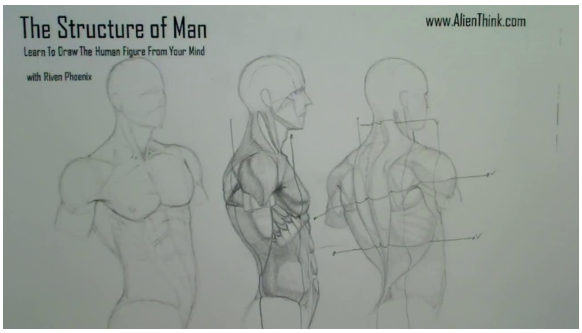
281		So here I'm just going to do it this way, right?
282		So for, for the head, just going to make this into a form over here like this, right?
283		And so now let's work on the face, right?
284		Let me just put like a few lines here and there, right?

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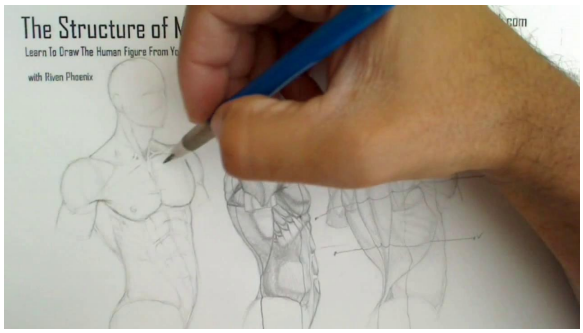
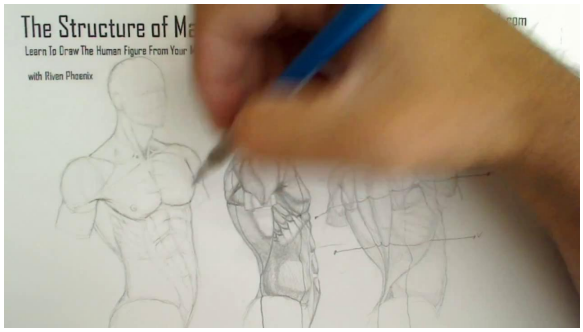
285		So you can come up with like, you know, just follow some of the lines of the muscles
286		that you can just come up with your own ideas here for this, right?
287		Okay, so let's work on this guy here so we know that, right?
288		Right, as long as you now can see the basic ideas here for the forms in the face, right?

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289		You can just really start to create your characters, right?
290		Because that's really the, all the information that it's needed here, right?
291		Just project the template or draw the template if you need it.
292		And here I'm just going to give him like this nose over here, like so, right?

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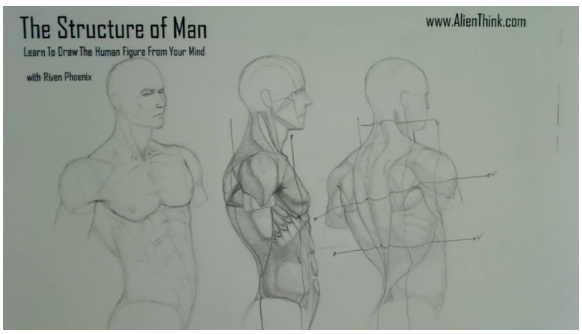
293		And for the eyebrows, I'm just going to, right over here.
294		I'm just going to use some of the ideas from the, what the template allows us to understand.
295		And I just, and use those ideas and we're on our way to creating even ideas for like sequential art.
296		And then over here, I can now, like puff off his jaw line a little bit, right?

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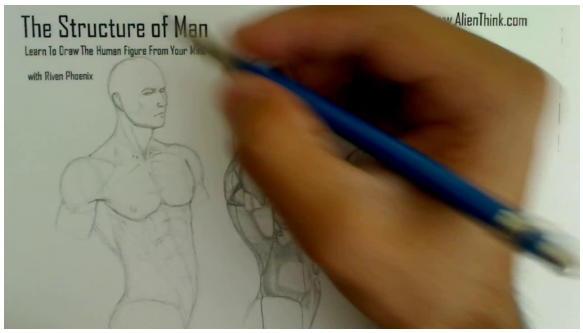
297		Even a little bit of a character, then over here for the ears.
298		And given some forms here, making a little more realistic looking.
299		And over here, I'm going to give him just a bit more of a temple area over here, right?
300		Then over here, just think about the forms, right?

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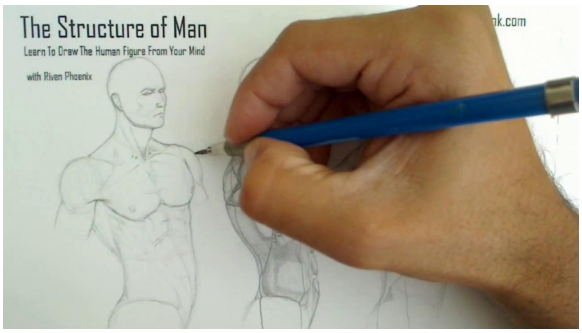
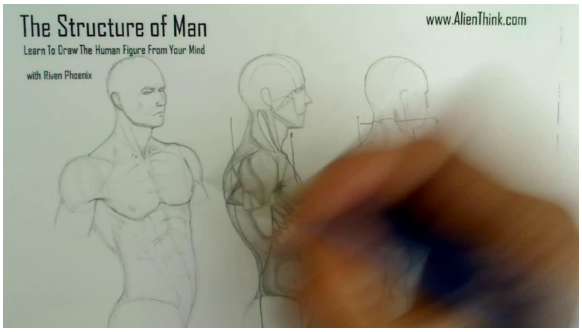
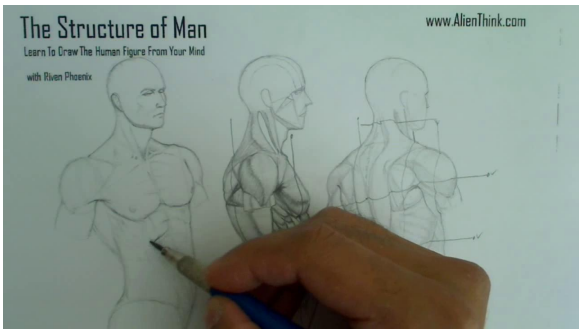
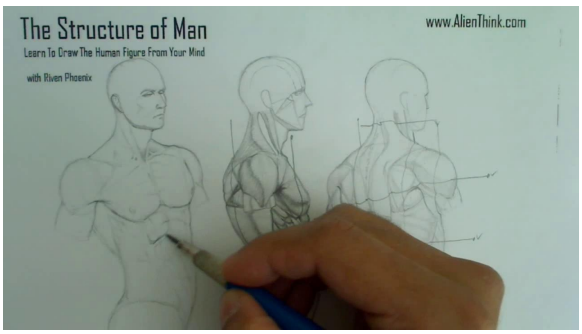
301		How is this going to be?
302		Right, so now for the abs, we can really mess around with these concepts, right?
303		And do like all different sorts of abs here.
304		And you don't have to show every one.

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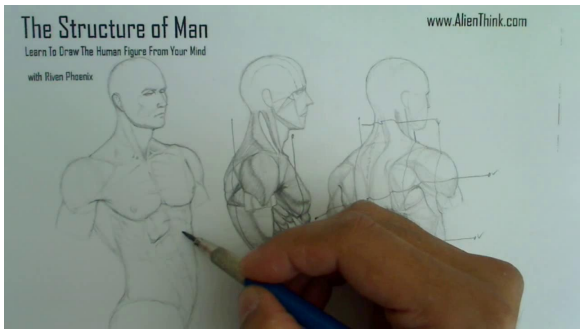
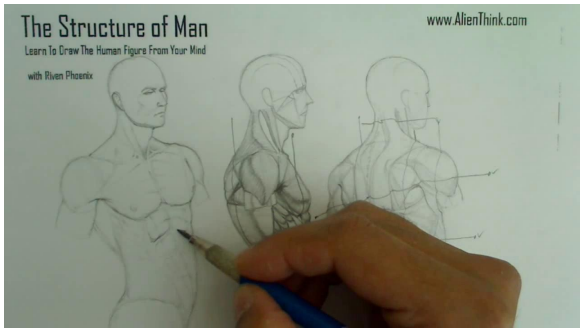
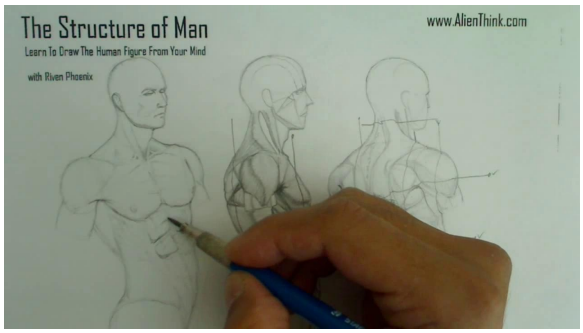
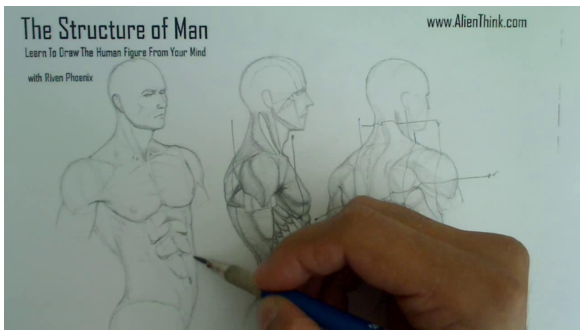
305		You can just suggest things out there.
306		And even like just this line here will do.
307		We'll have a shadow work here under the chest cavity, right to bring that idea out.
308		So you don't have to show every line here, and then over here, you can just roughly put these ideas here like this, right?

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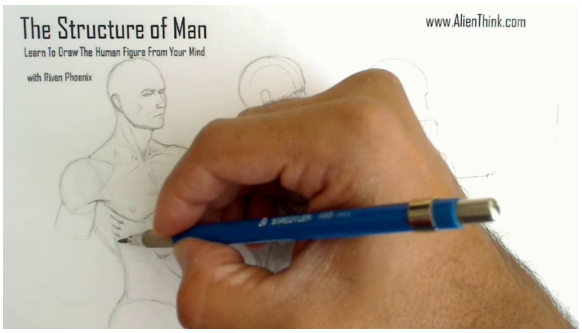
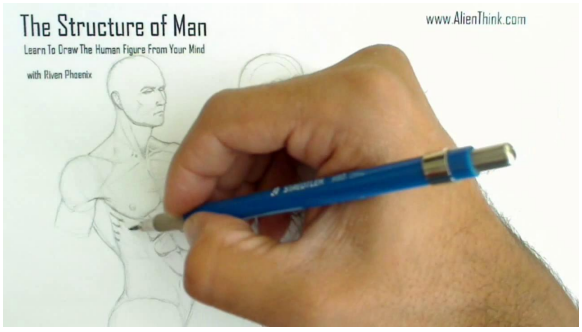
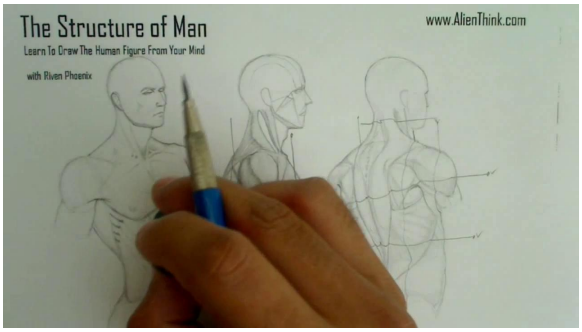
309		And the mind will just understand that that's what it.
310		That's what that conceptually that idea is, right?
311		And then here, we can just start to put some lines in like so.
312		Right, so now we work out first all these details out first, right?

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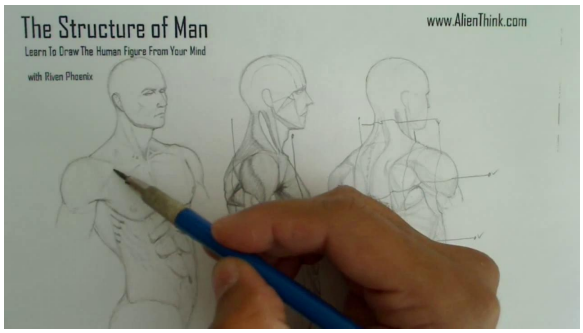
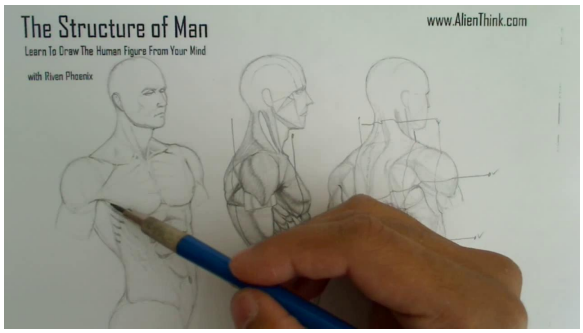
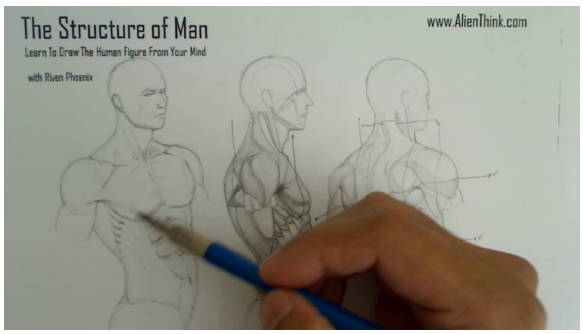
313		We're just going to work them out a little bit.
314		Okay, so once that's done, here we can now do the same thing.
315		Just come up here and now start to put some ideas here in shadows.
316		Right, put them in lightly.

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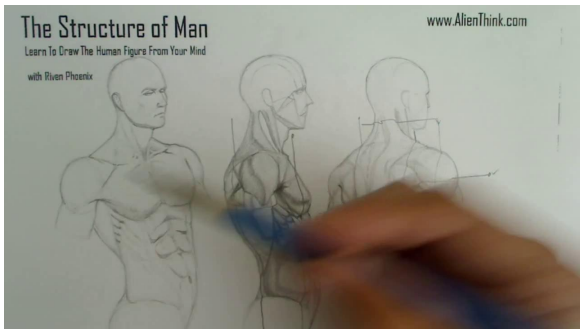
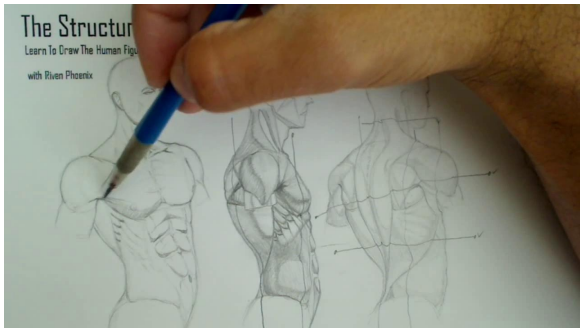
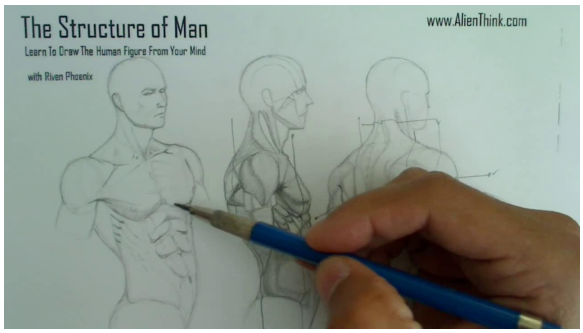
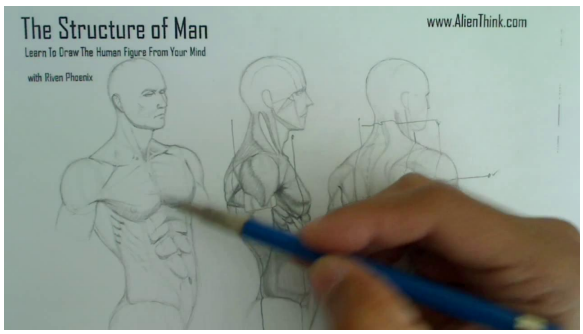
317		Right, and then over here, even like, you can do shadows like this.
318		Right, you can make it as detailed as you want, doesn't matter.
319		And then over here, it's going to be more shadow over here like so.
320		Let's choose your light source.

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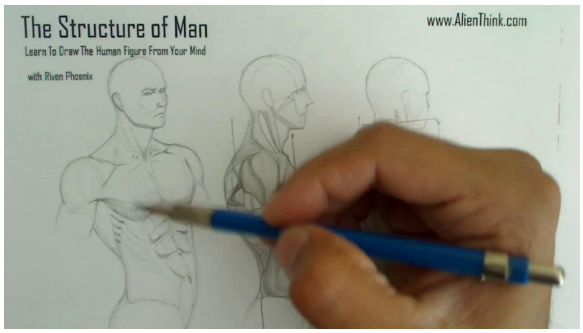
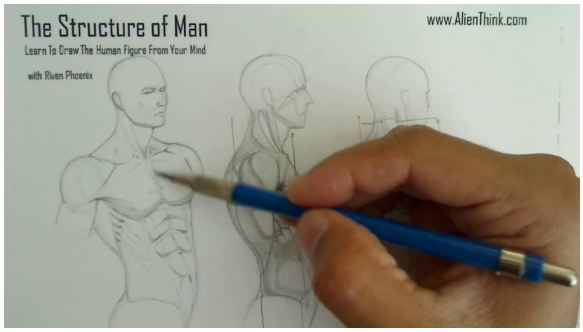
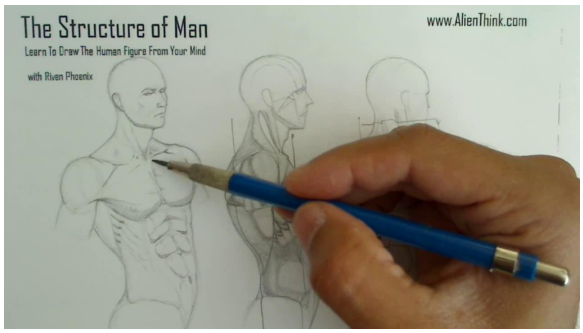
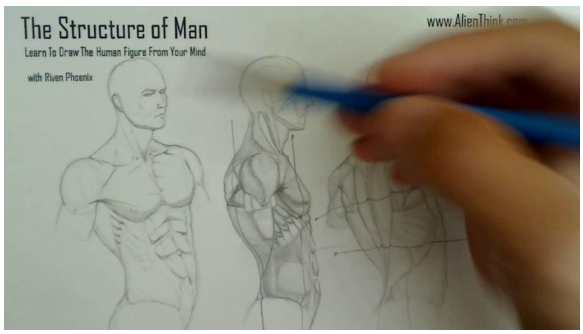
321		So it's like coming here from the side.
322		Right, so I mean, we can take any form, right?
323		This could have been a block that we just turned it into anything.
324		Right, so you can take any form and start rendering it, and it will start to become a 3D object.

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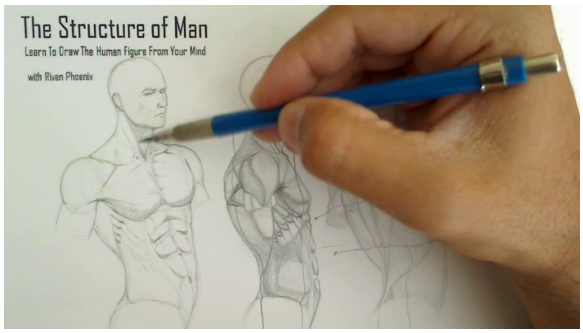
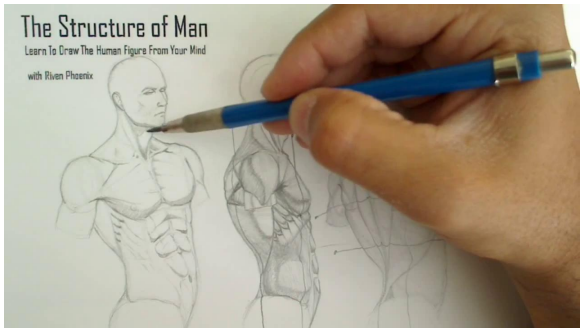
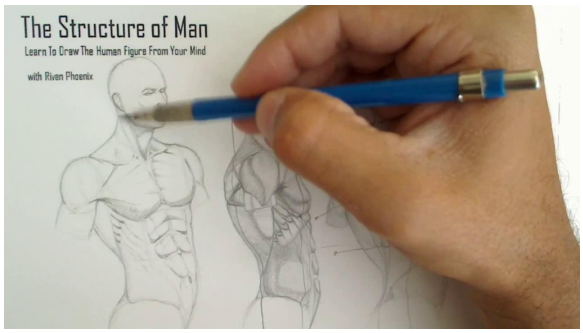
325		Right, so here we're just going to use information.
326		The same information that we had gotten really from rendering of the neck.
327		Now start to put, make them our own ideas.
328		Right?

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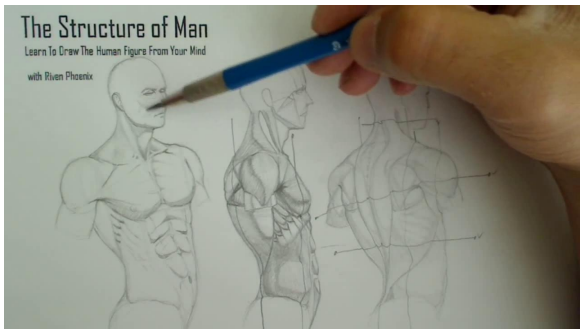
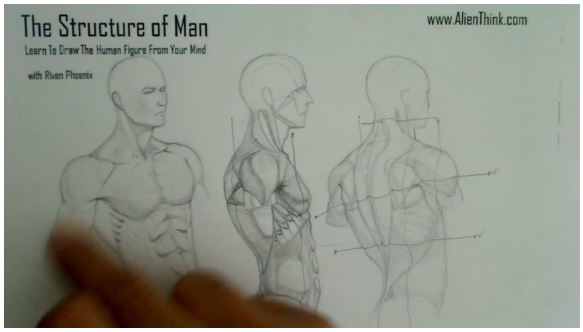
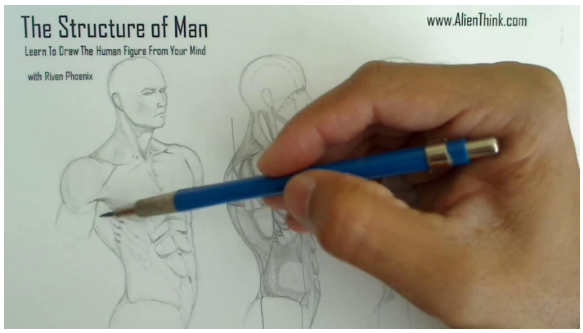
329		Right, and then we can start to just blend it in, and it will just start to smooth itself out.
330		You can use a step too if you want it.
331		Right, so here we'll see that the light is kind of like going in here.
332		Taking a little bit over here.

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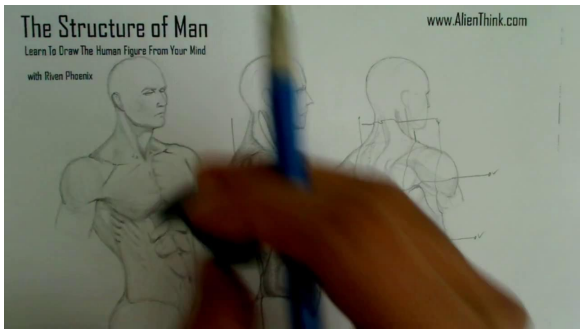
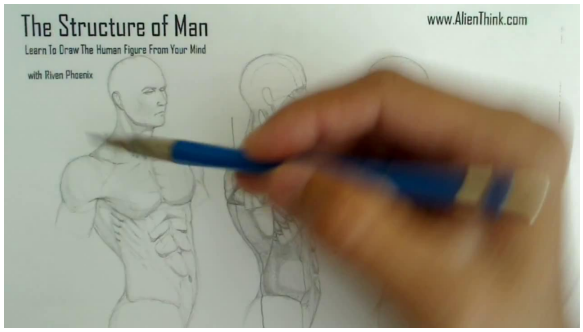
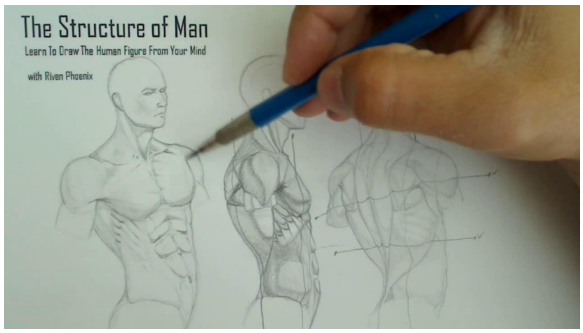
333		Right, so here I'm just going to actually lighten up this line over here.
334		And actually put more of a shadow idea in here to bring this idea out.
335		And this, because the shoulder is coming towards us, it's going to be kind of like this over here.
336		Right?

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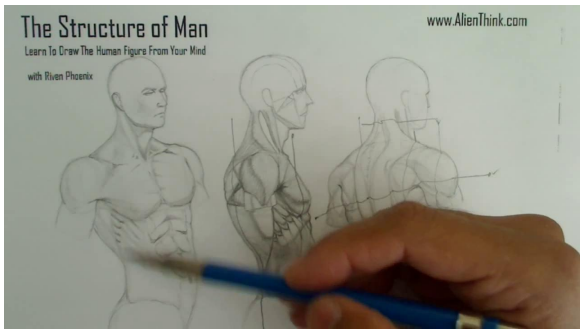
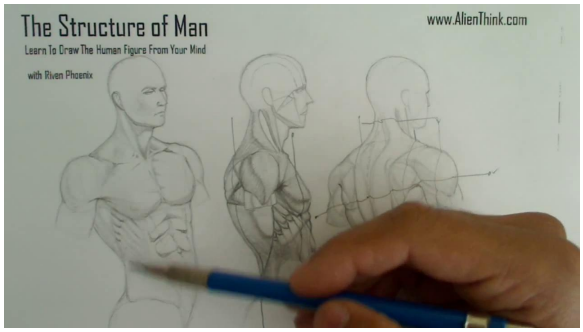
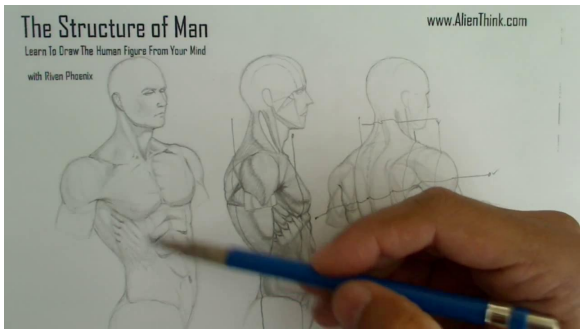
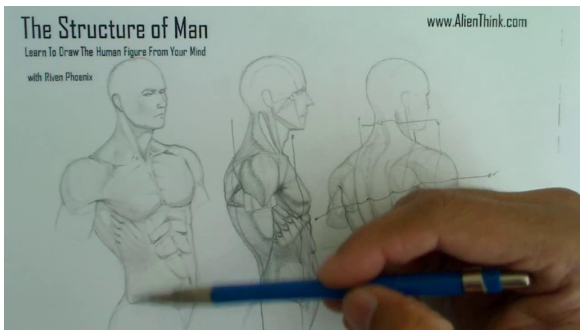
337		So we know that this area really is going to be more in shadows now.
338		Right, and then we're going to get that same idea here.
339		Again, just blend it in, just start to feel it.
340		And over here for the love handle, kind of going to get the same conceptual concept here.

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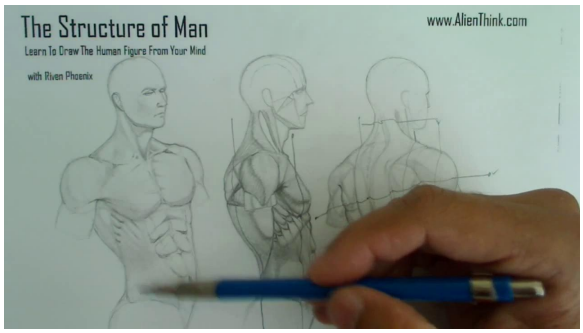
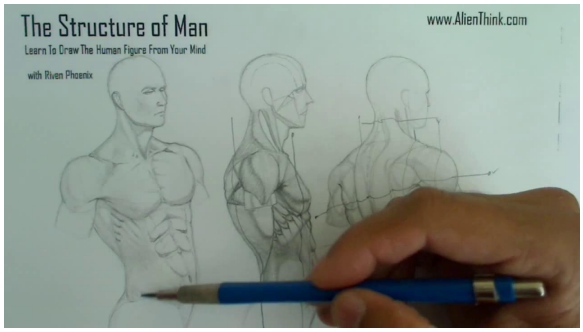
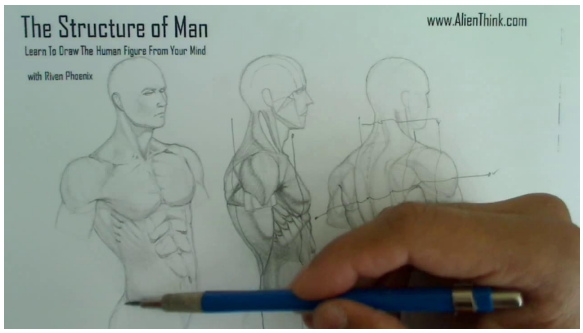
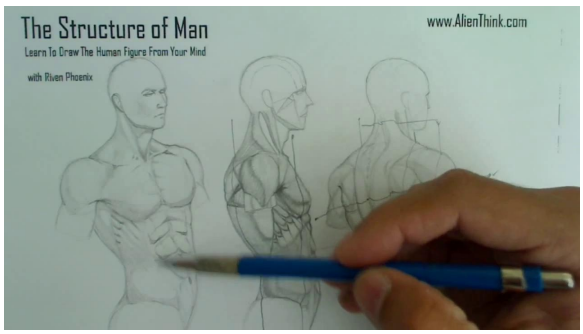
341		And this is really now going more in the back.
342		Right?
343		So all of this is really more in the back now.
344		And this is just going to be here, like so.

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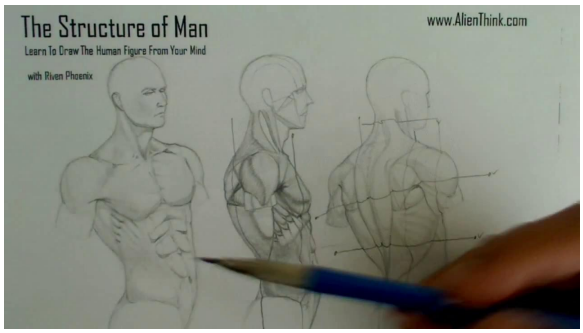
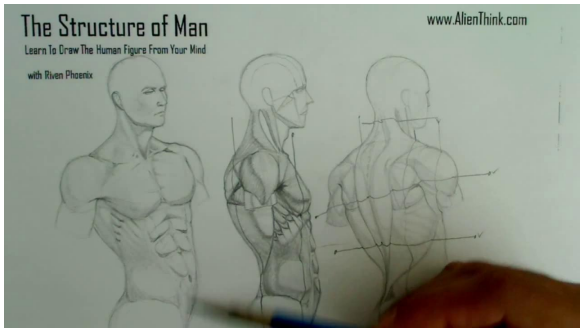
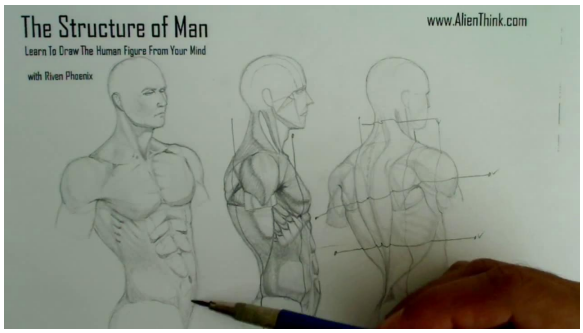
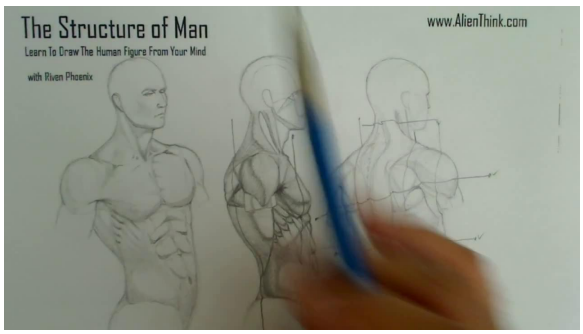
345		And then over here, so we're just feeling the shadows first.
346		Right?
347		They're going to work.
348		And here I'm just going to get more of a deeper shadow over here for this area.

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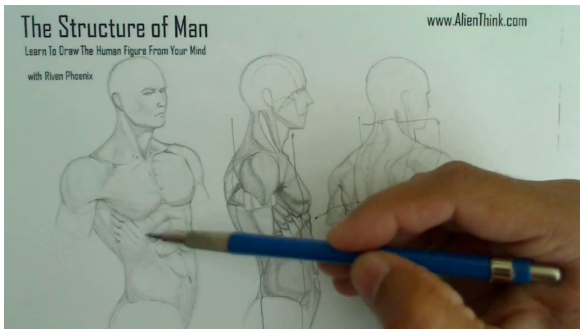
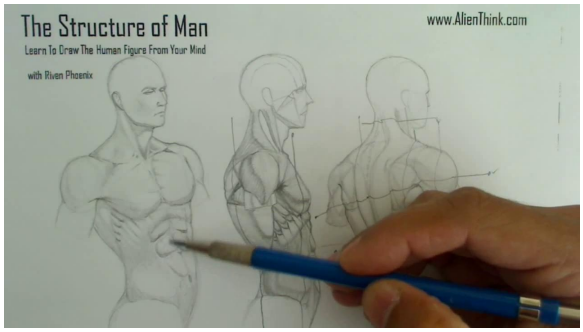
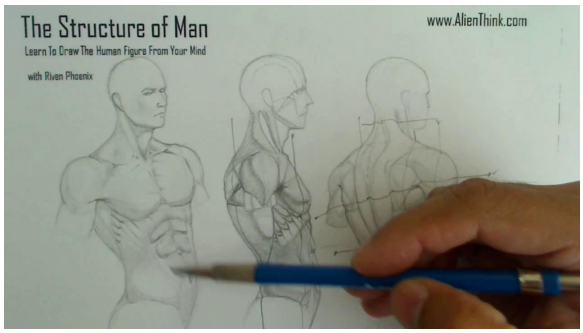
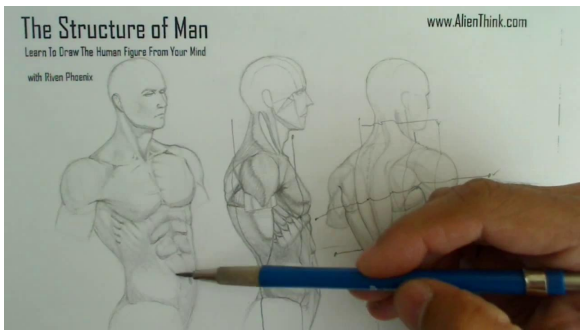
349		So here I'm just going to blend in now some of these apps, right?
350		So we can put like these shadows in for the apps like this.
351		Right?
352		We don't have to define every app here.

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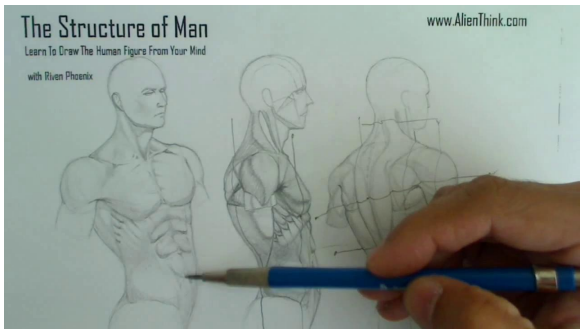
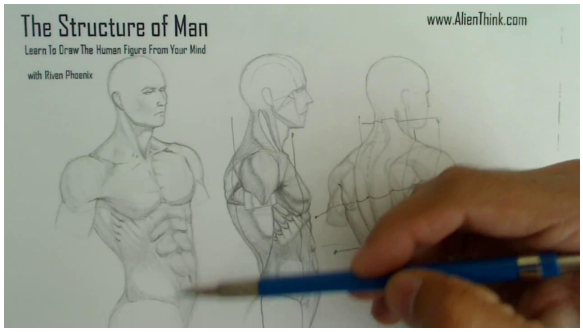
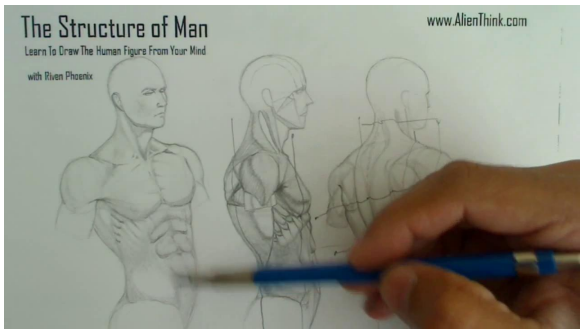
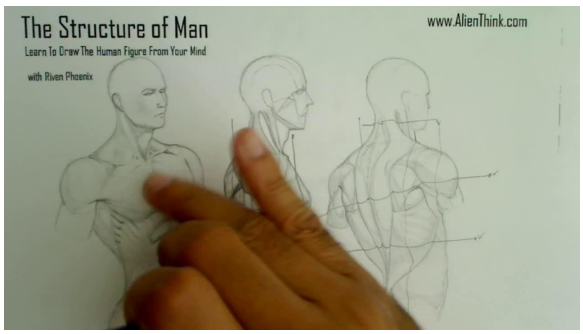
353		I'm just showing you just an example.
354		Right?
355		And then here, we put some lines here also.
356		Right?

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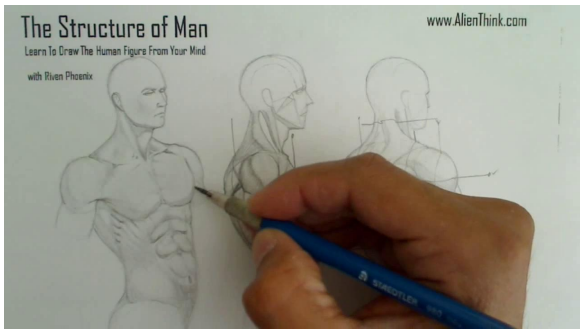
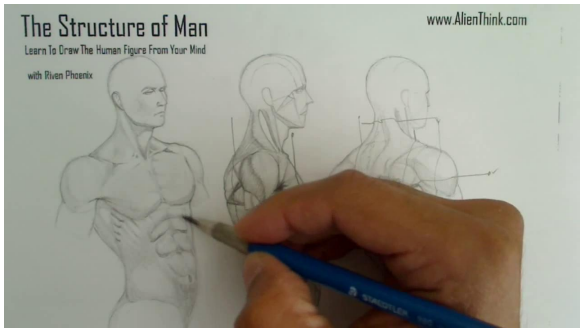
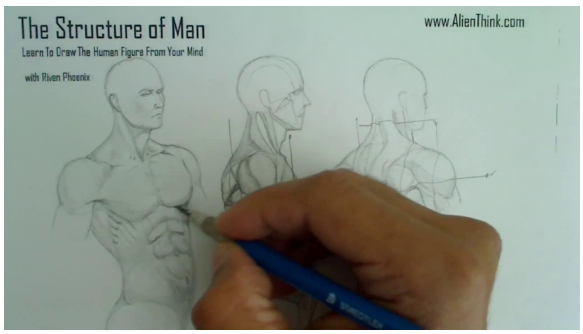
357		So then here we can now come up and start to think more in detail.
358		Right?
359		I mean, we can just keep going with this all day and change our ideas around and start to make this more and more realistic.
360		Right?

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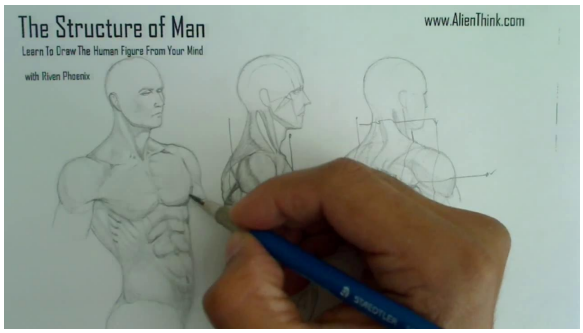
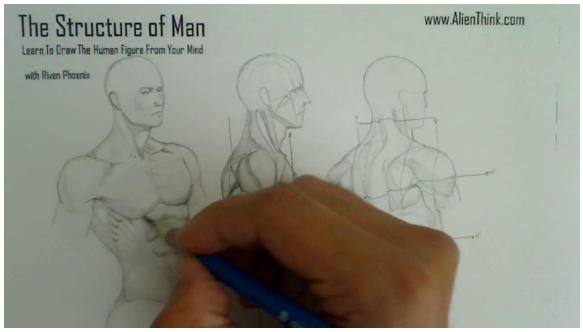
361		So now I can come back with a second layer here.
362		And I'll start to bring out some of more of these details here.
363		Right?
364		So now I can make it even more realistic like this.

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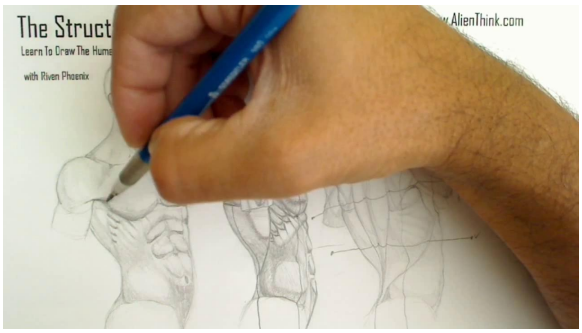
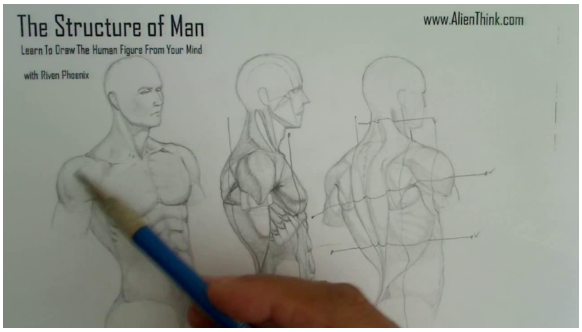
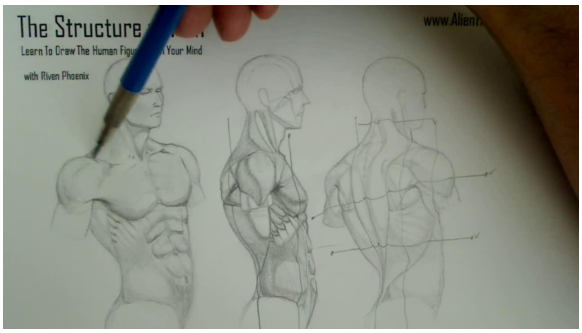
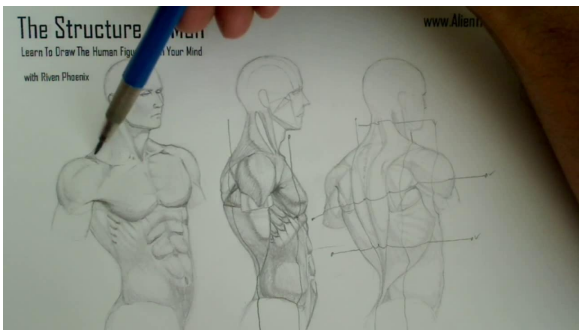
365		And then we can put like a line here.
366		Right?
367		So you can see what I'm doing.
368		Just building the drawing up slowly so it gets more and more realistic.

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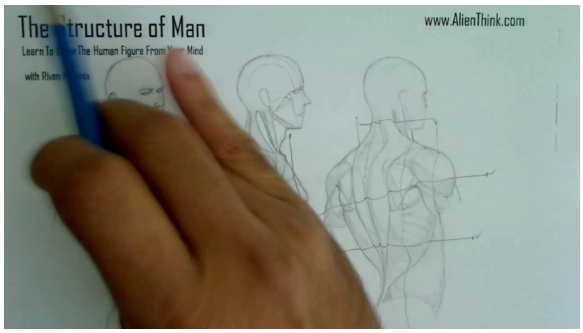
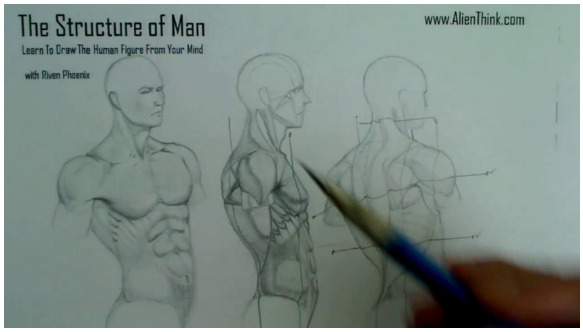
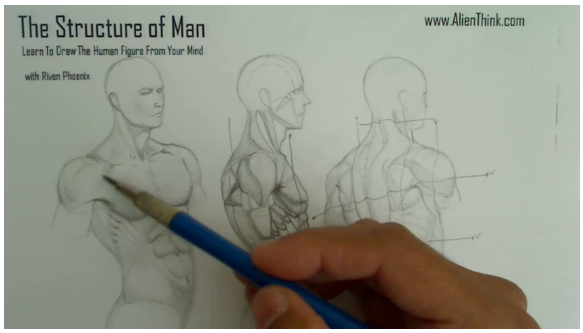
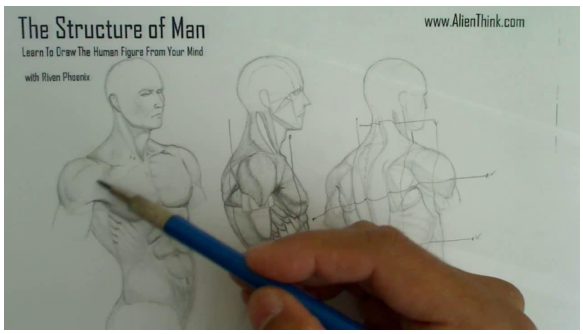
369		Right?
370		And thinking about the bone over here.
371		Right?
372		I've got like the bone here.

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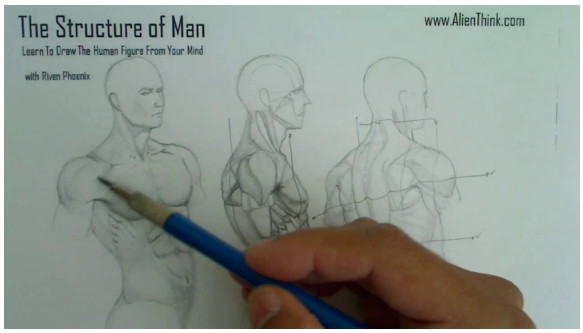
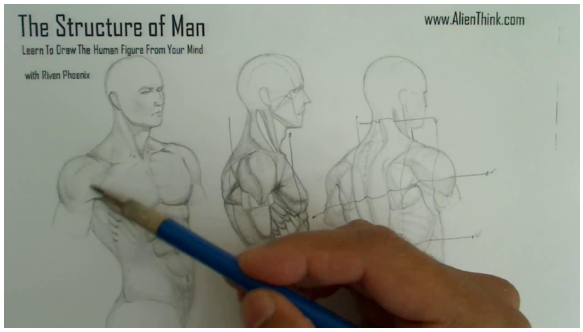
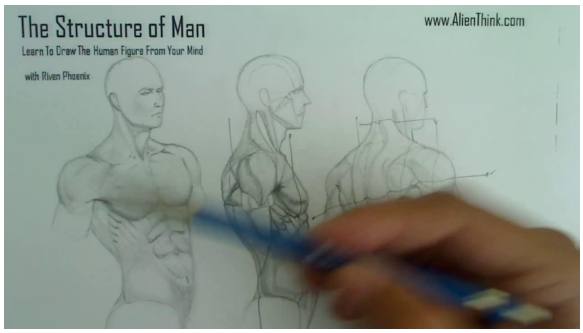
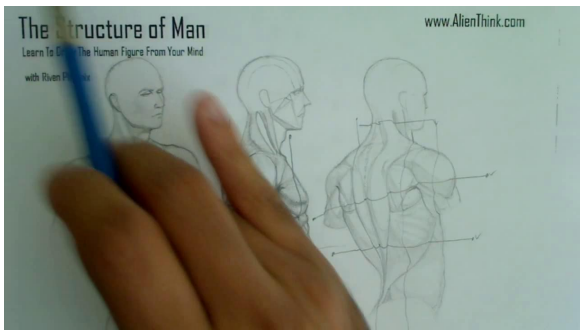
373		Right?
374		And then I'll get like bruises and bumps throughout the figure.
375		Right?
376		So all of this stuff can really just be blended in.

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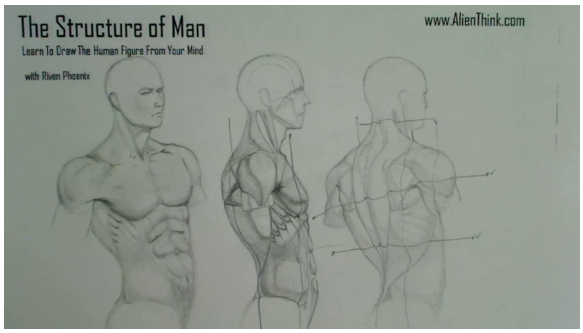
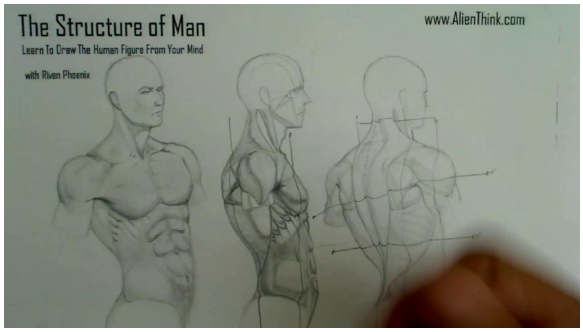
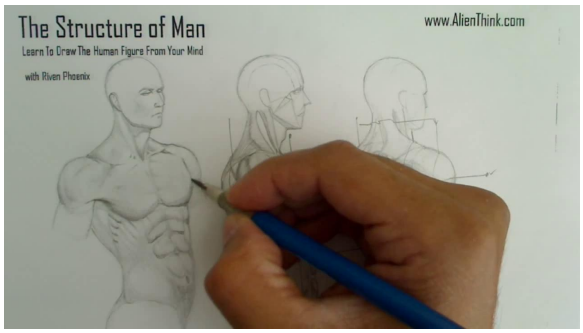
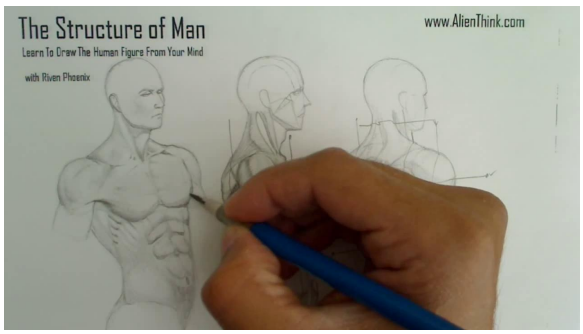
377		Right?
378		Maybe it's some pimples here.
379		I don't know.
380		Over here.

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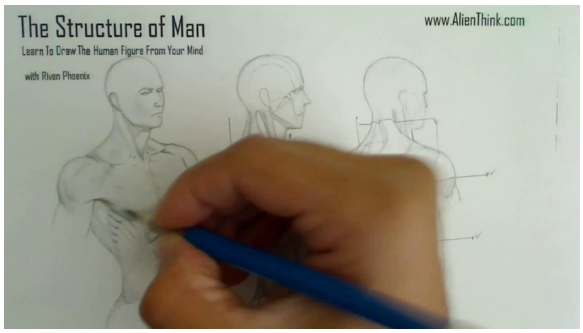
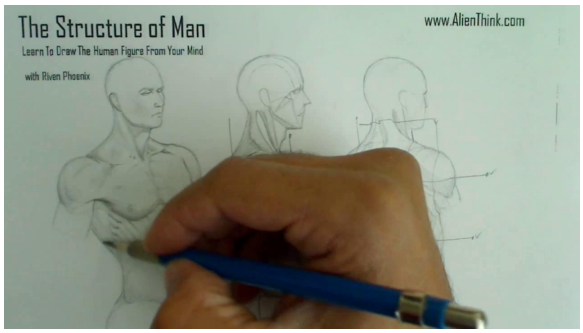
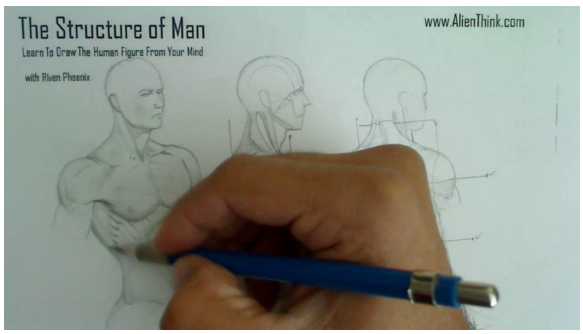
381		Okay?
382		So here.
383		And to now, I didn't start to make this a little more darker.
384		Now I'll start to go into this phase of rendering where I'm going to think about everything about the light source.

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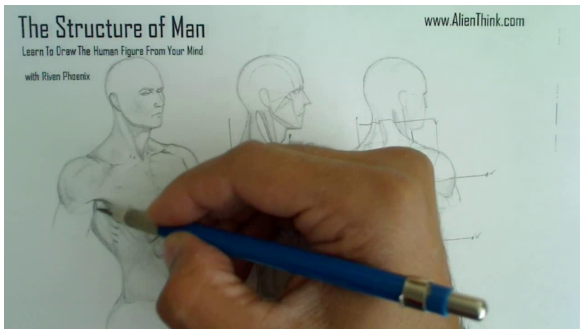
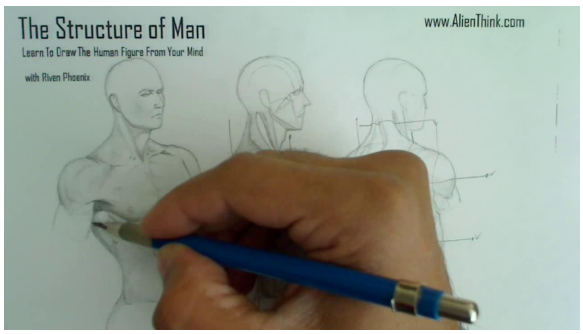
385		Okay?
386		So it's going to hit here.
387		Obviously this means that this is going to be now much more darker under the armpit.
388		Right?

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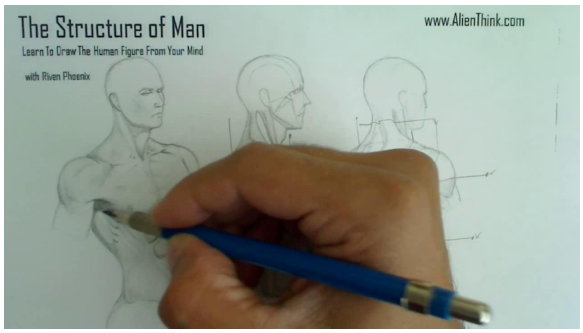
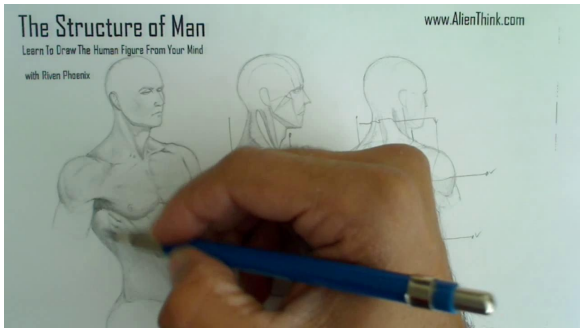
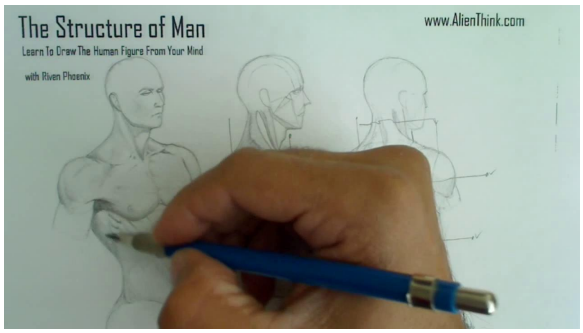
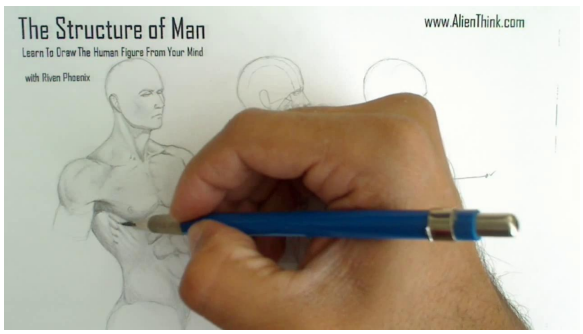
389		And then this is where you're not thinking like a computer.
390		Right?
391		Thinking about how everything is hitting and making these decisions.
392		Right?

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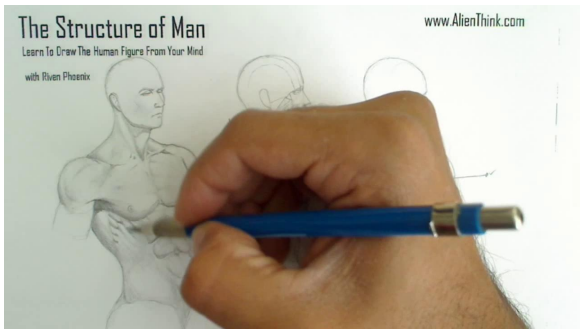
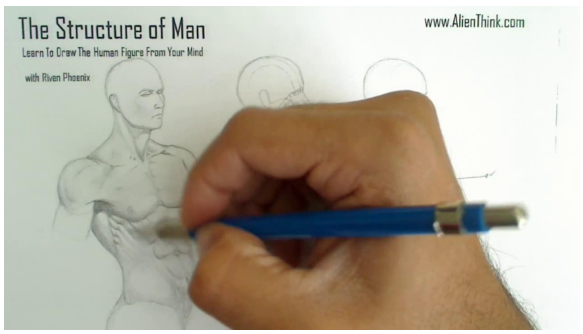
393		All this stuff will start to become more and more realistic.
394		Right?
395		So to get realistic rendering.
396		Right?

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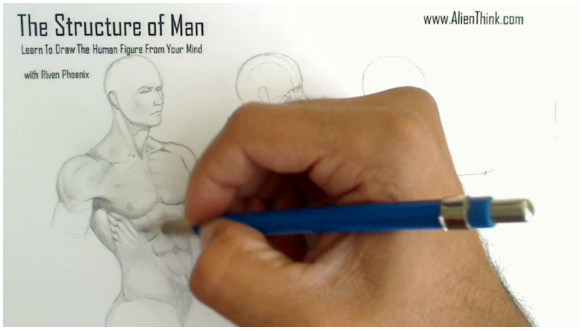
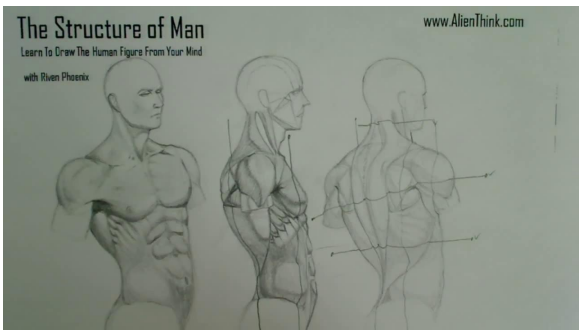
397		Super realistic rendering.
398		Like photographic rendering.
399		That's how it's done.
400		So to start thinking about each beam of light that if it hits here, look, what am I going to get if it hits here?

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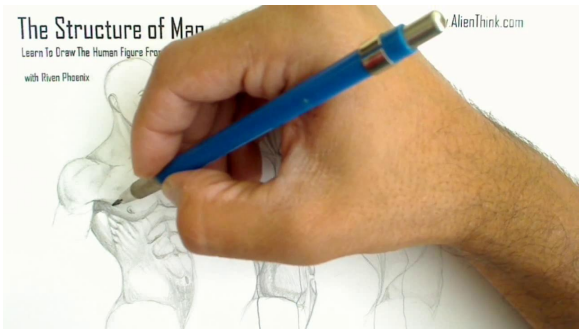
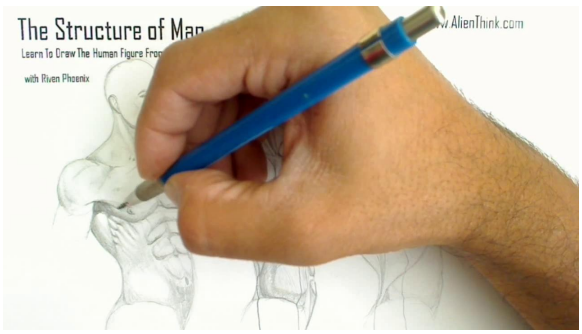
401		Now it's going to hit under the nipple.
402		So I'm going to get like a little bit of shadow under the nipple.
403		It's going to hit over here.
404		Right?

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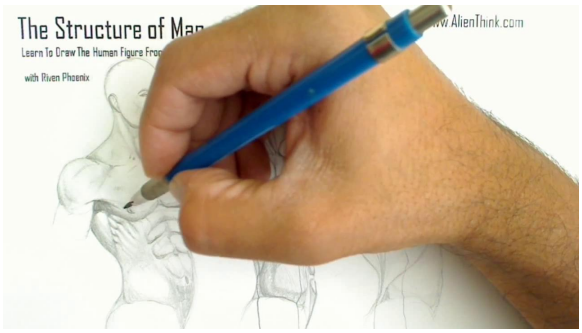
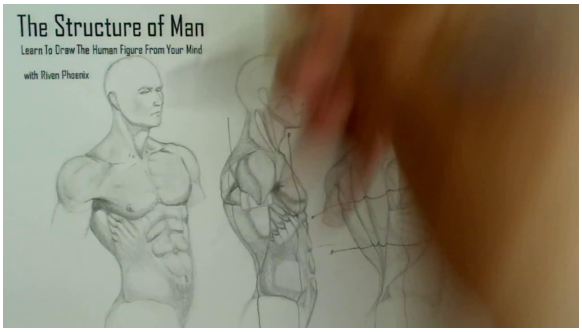
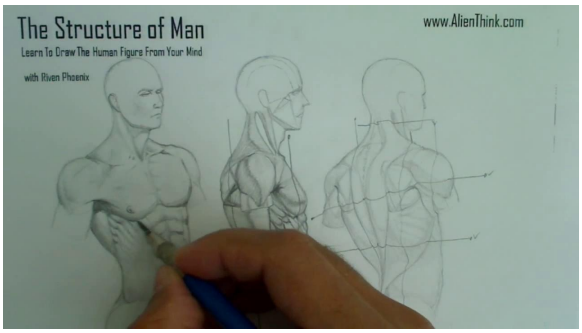
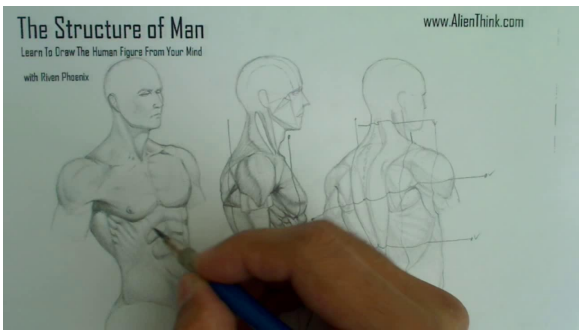
405		A little bit.
406		So I'm going to get like this shadow over here.
407		And over here, I'm going to get this a little more to be a little more darker in this area here.
408		Like this.

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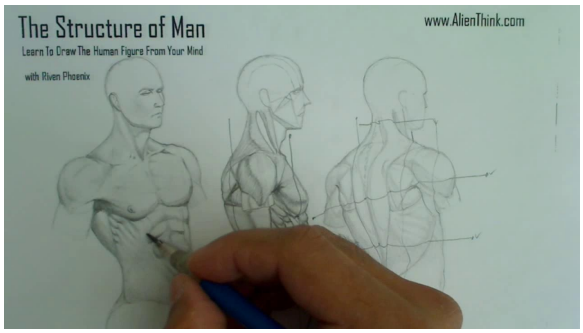
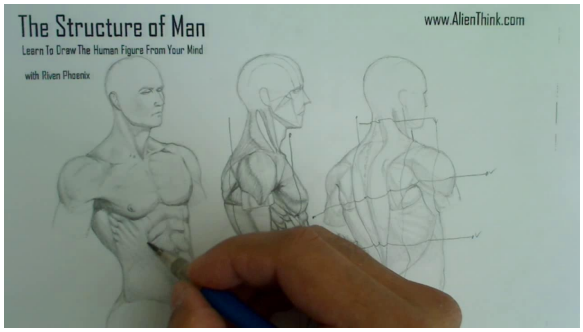
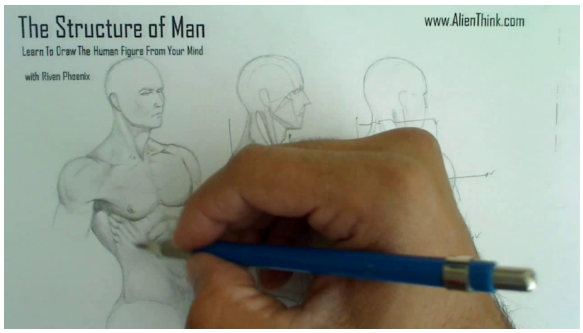
409		Right?
410		And then everything will start to become more and more realistic.
411		Right?
412		Right?

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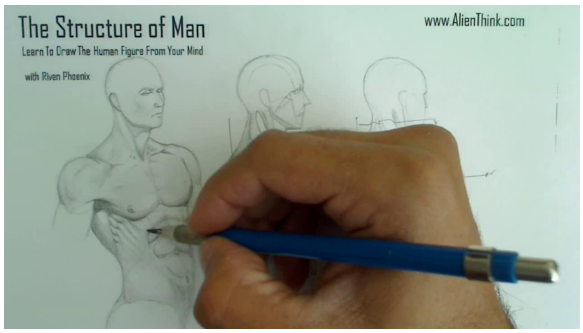
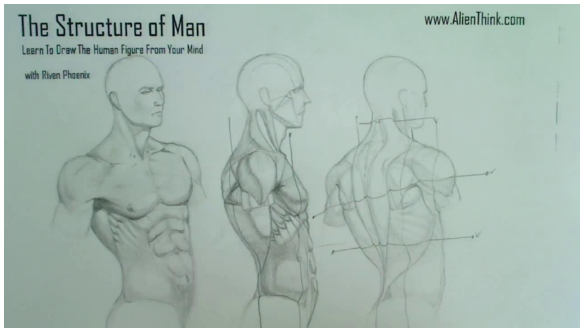
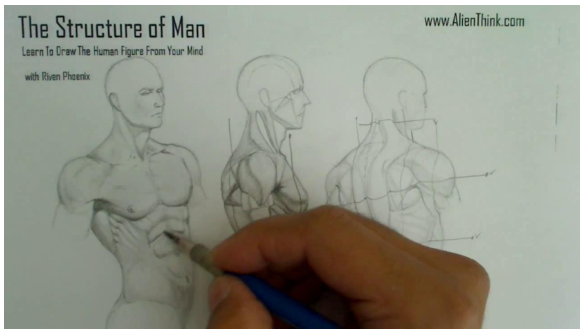
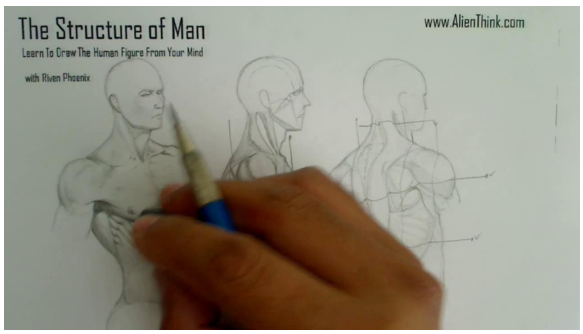
413		And this is what causes the figure to eventually look more realistic.
414		Right?
415		So you can even lighten up some of these ab ideas if they're too dark.
416		But you have to experiment with some of these concepts.

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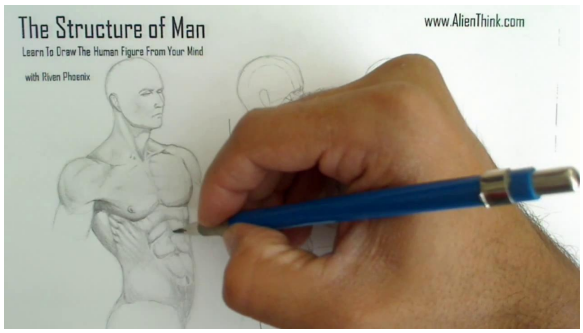
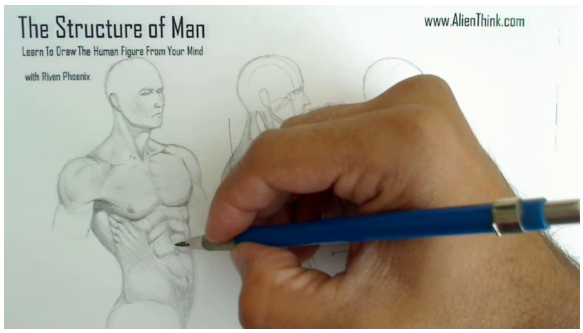
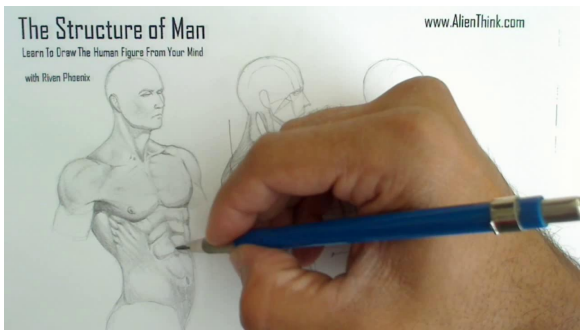
417		Right?
418		So now if I did this, now I'll just start to think about the whole concept of the app.
419		Right?
420		What is it really doing here?

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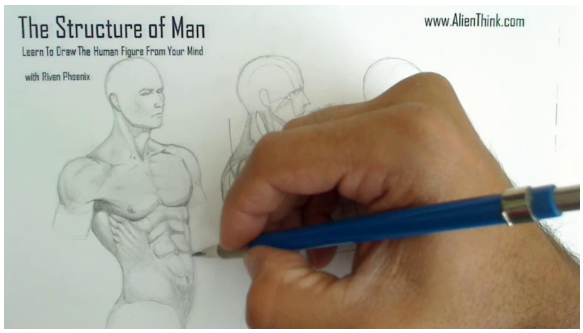
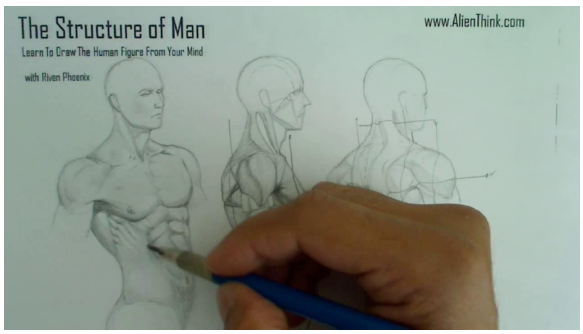
421		What is it trying to do over here?
422		Right?
423		So here you can see we're starting to get more and more realistic.
424		And then over here where we come, we can now make this even more realistic.

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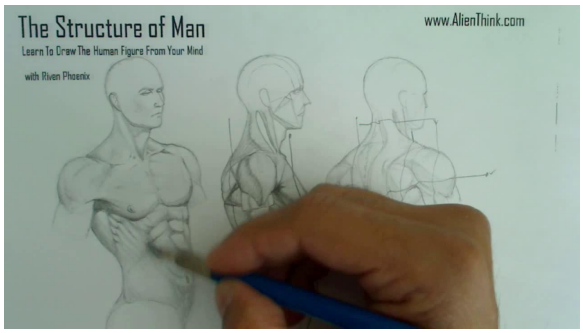
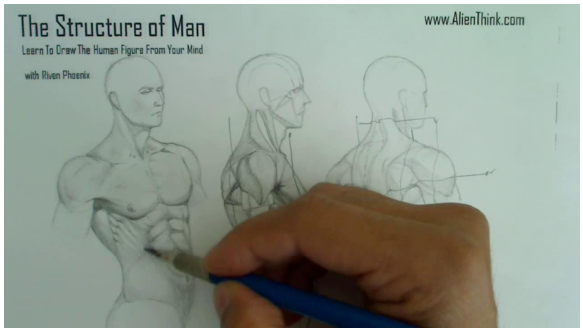
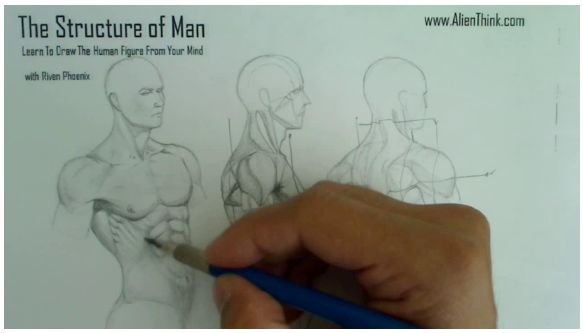
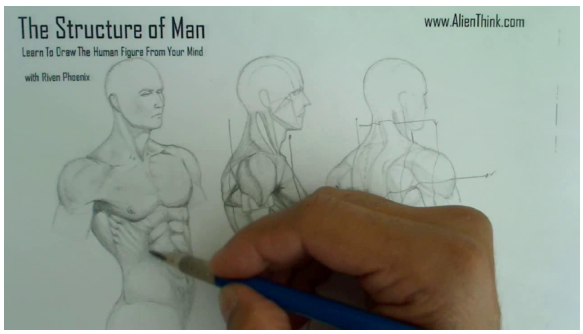
425		Right?
426		We can now think about the whole rib cage.
427		How it's affecting this.
428		Right?

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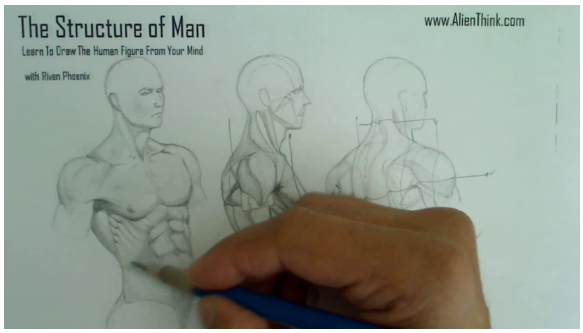
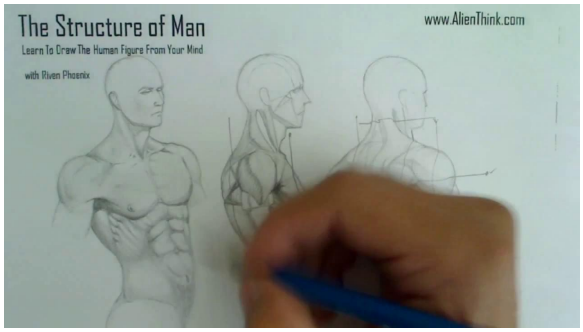
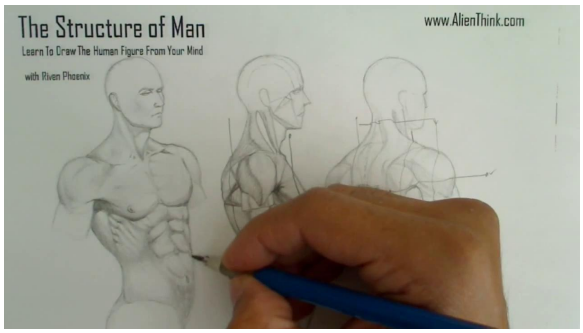
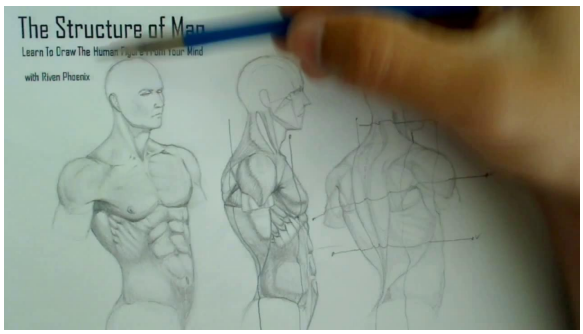
429		And then over here we can make it seem more round-ish.
430		Okay.
431		So I'm just showing you the different process that we're going through to do this.
432		Right?

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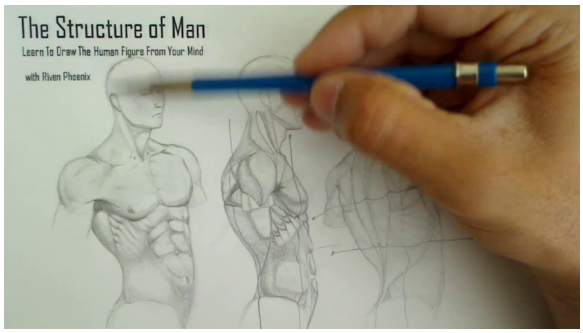
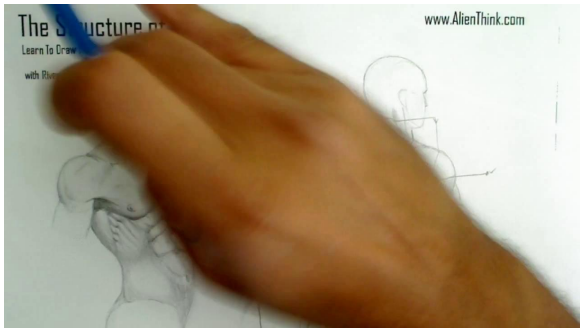
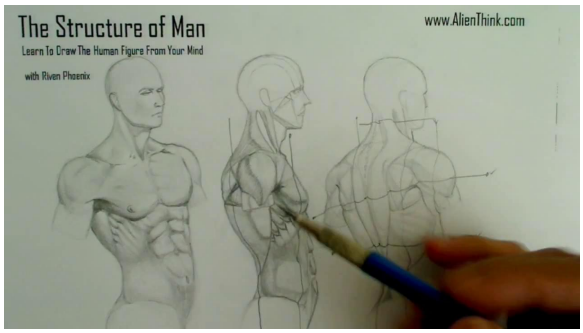
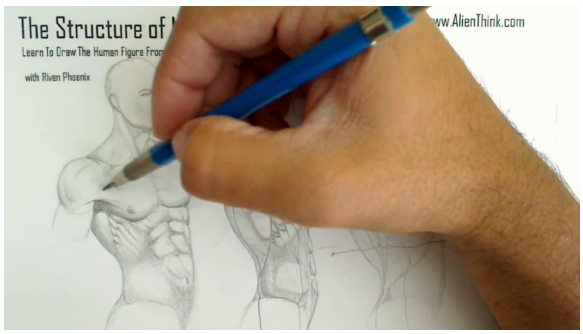
433		So let's try to wrap this up here.
434		Right?
435		So really we've formed a good understanding how the mind can start to be able to draw out the figure correctly.
436		Right?

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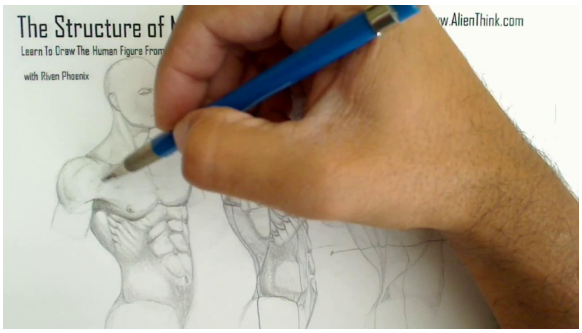
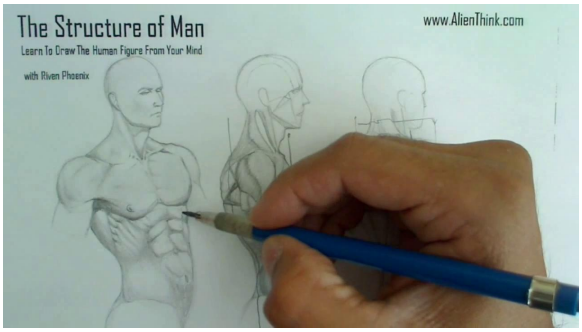
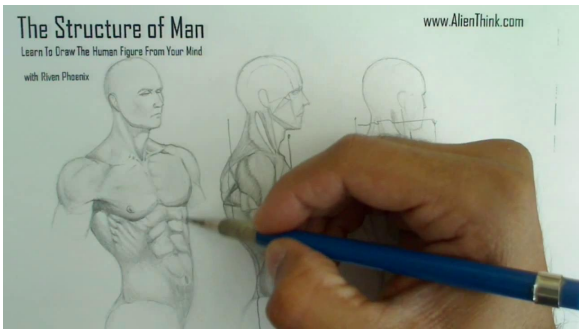
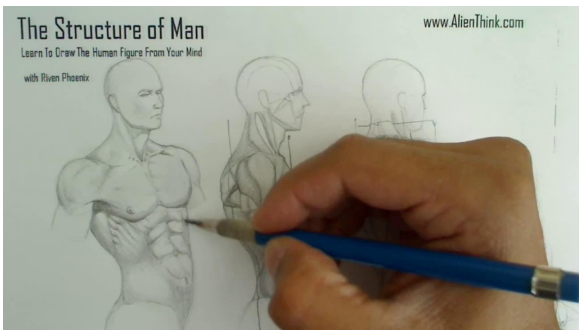
437		So you really have to experiment with your shading concepts to start to understand what is right and what is wrong with the figure.
438		Right?
439		And then basically your mind will just get it.
440		Okay?

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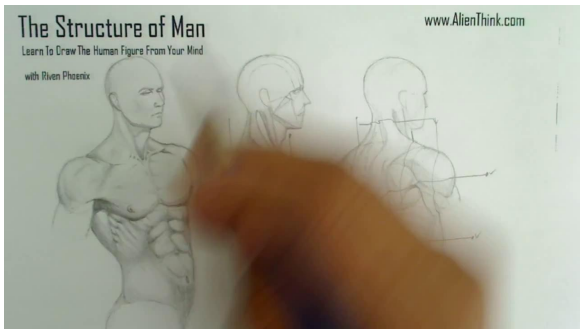
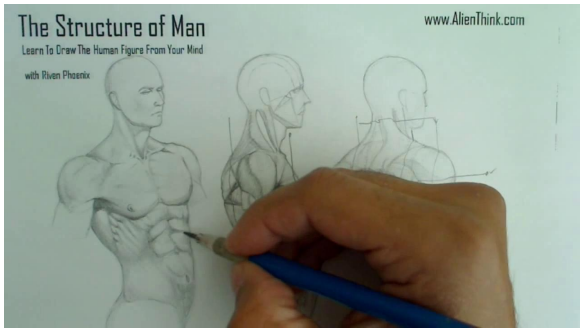
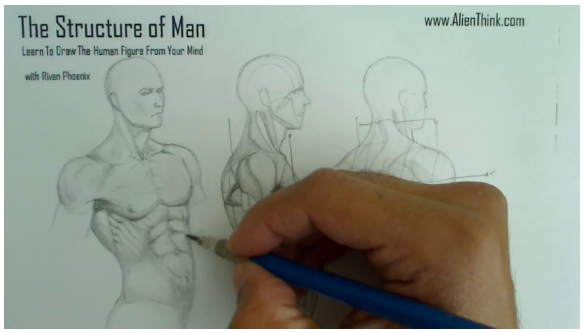
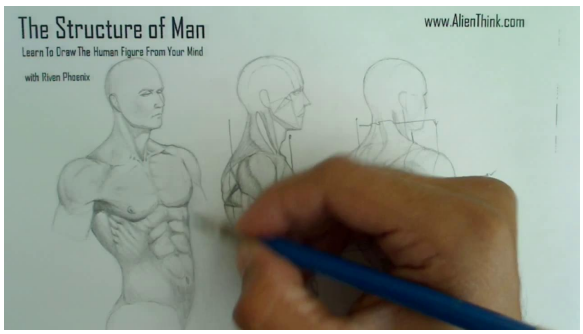
441		So here, like for these apps, you clean them up a little bit over here.
442		Right?
443		I just want to show some ideas over here.
444		Anyway, I think you get the concept here.

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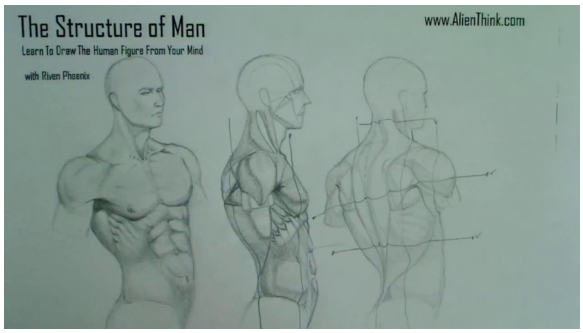
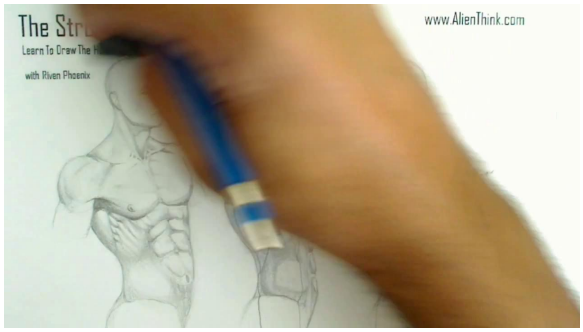
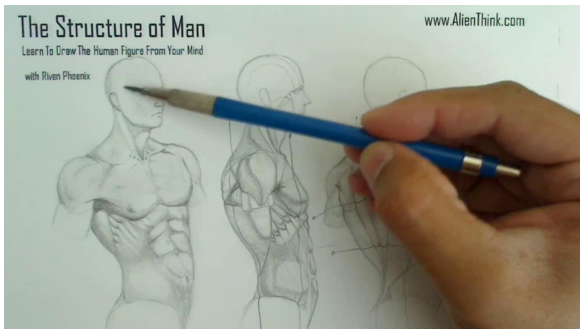
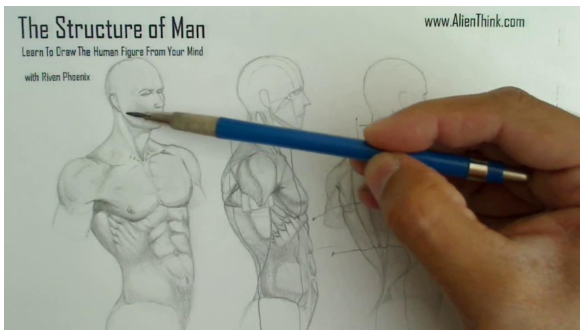
445		So next, all we do is just clean up with the eraser, any fuzzy areas that came out right from the outlines.
446		And just start fixing it up.
447		Just start putting the shadows where they're supposed to be.
448		And start bringing the drawing to a more realistic level.

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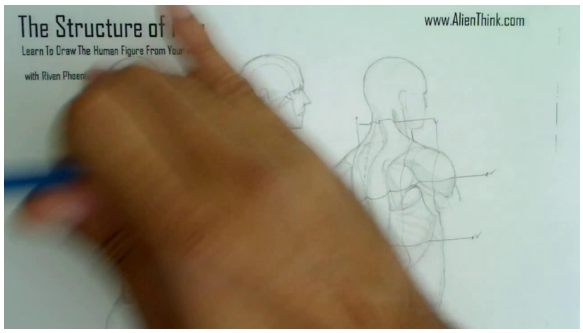
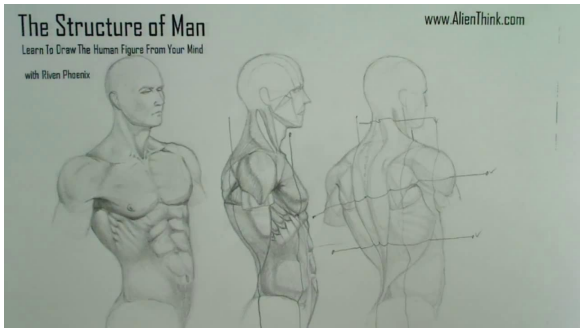
449		Okay.
450		So for this, to finish it up, we're going to look at the line of understanding on this too.
451		So let's say that the line of understanding is going to go here.
452		It's going to go here inside.

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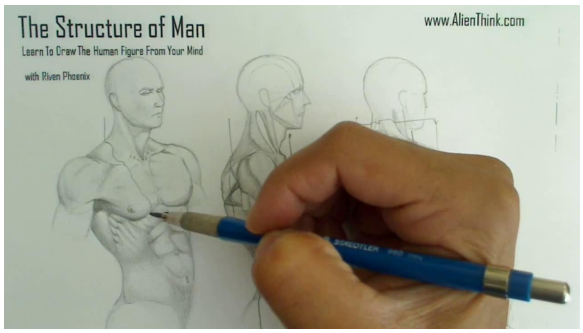
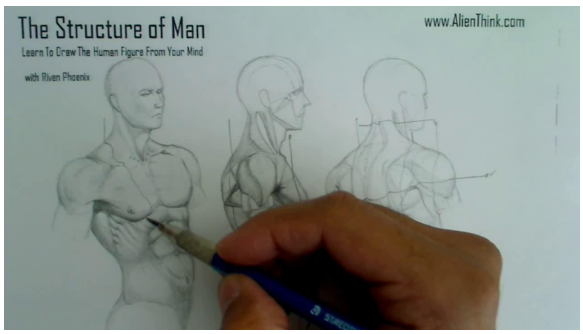
453		It's going to go here.
454		It's going to go up this little bit of bunch of bruises.
455		We're going to go here.
456		Right?

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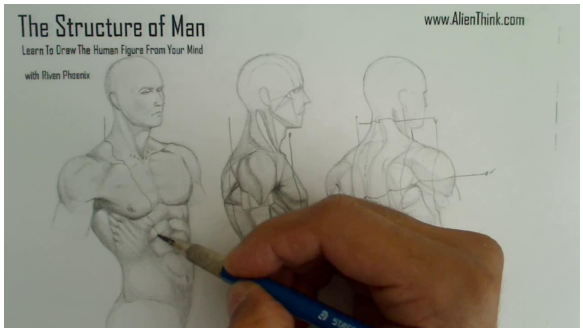
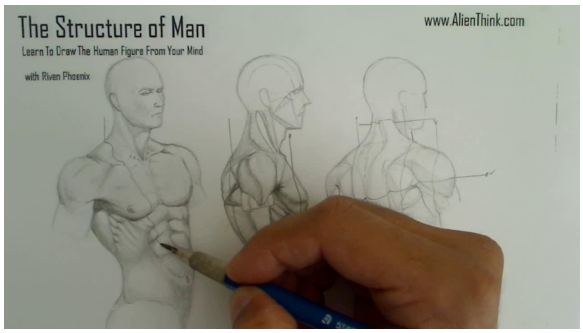
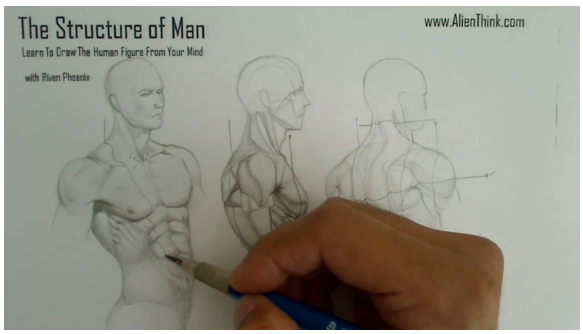
457		It's going to go on this.
458		This.
459		Up.
460		This.

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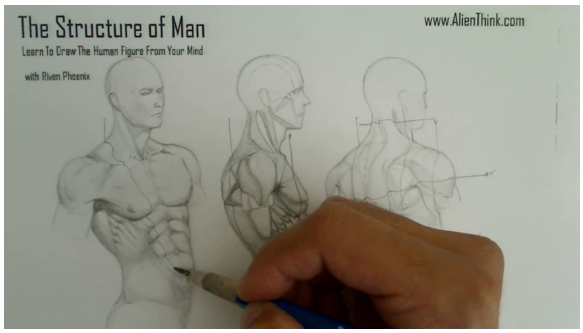
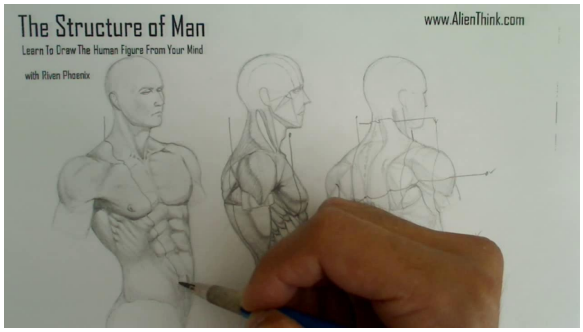
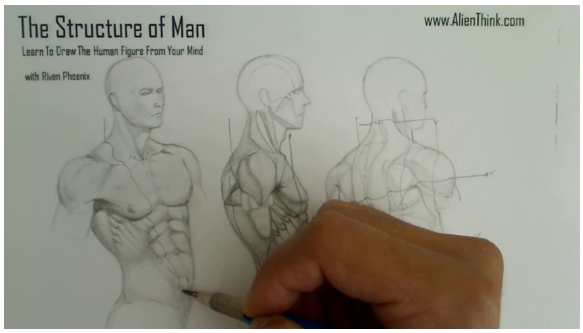
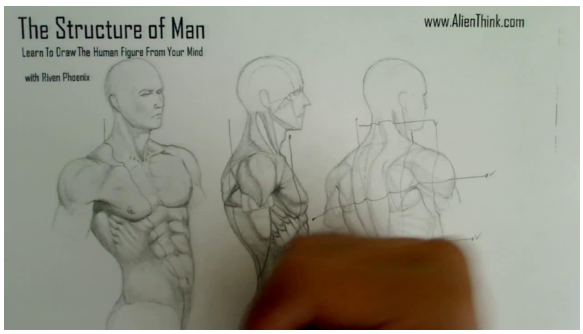
461		Up.
462		This here.
463		And then we want to go down.
464		Right?

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465		Then over here, if we hit it on the shoulder, we know that okay.
466		It's going to go here inside like this.
467		Then it went all the way inside over there somewhere.
468		And it came out like this.

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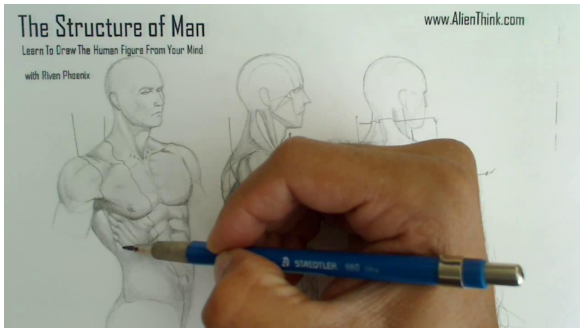
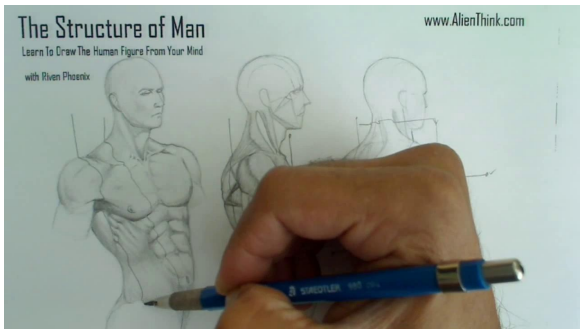
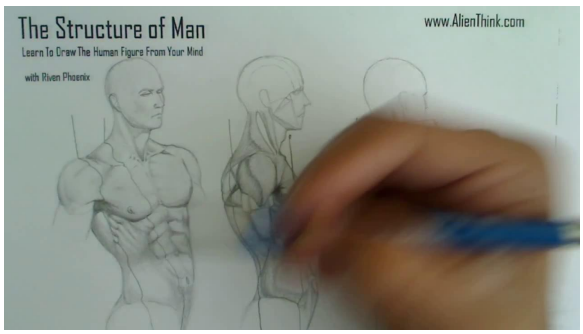
469		Went over top over here.
470		And it went inside over here like this.
471		Right?
472		And same thing here.

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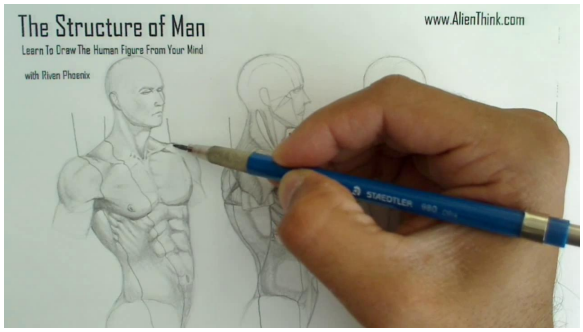
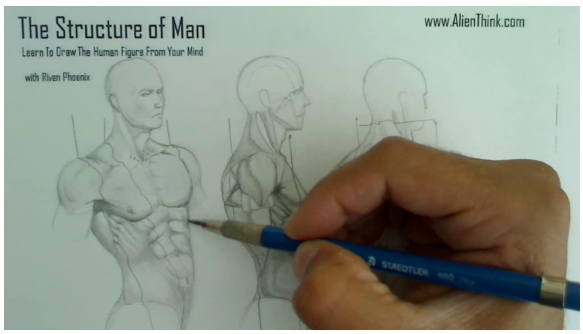
473		When.
474		When this way.
475		Then it was going down the other way over there.
476		And it's just going to go like this over here.

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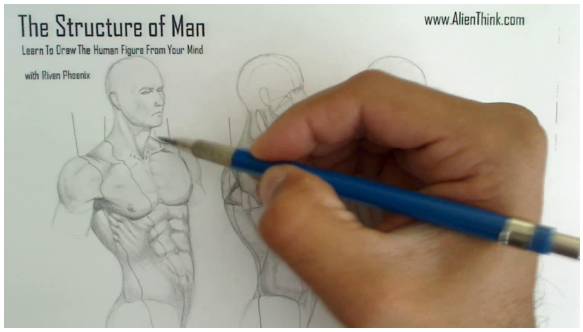
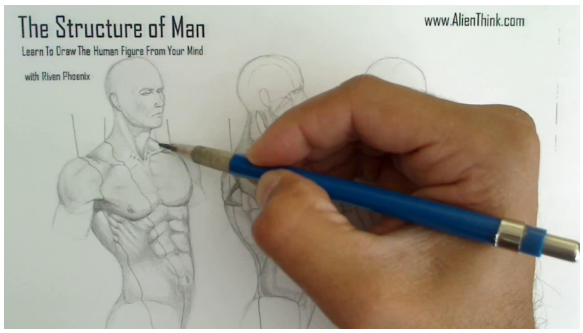
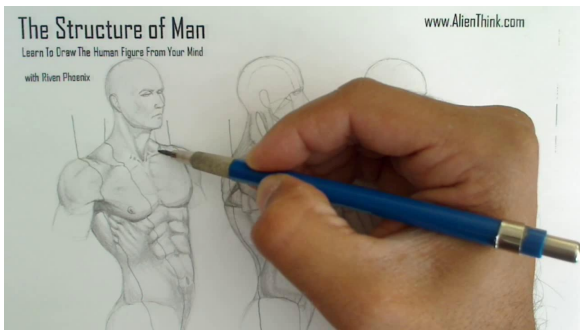
477		And if you did it this way, go.
478		Right?
479		So this is like all inside.
480		Then it jumps up.

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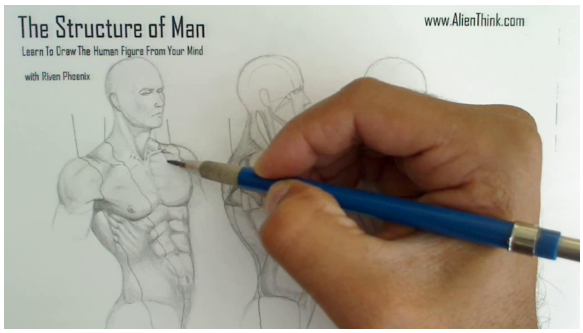
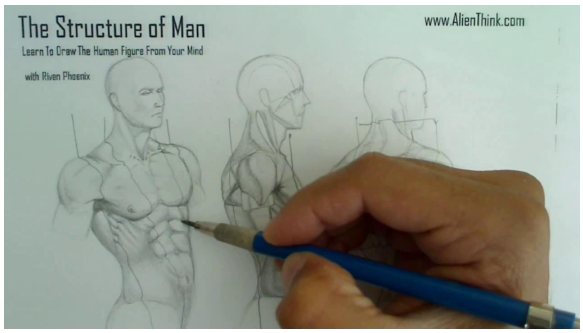
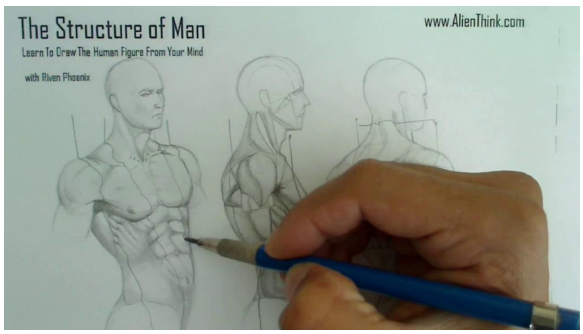
481		Then it's going to go on this angle here.
482		Here.
483		Here.
484		Here.

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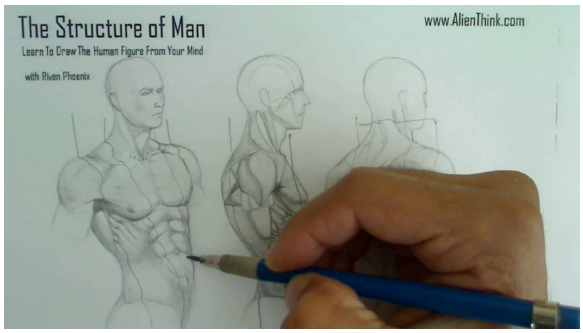
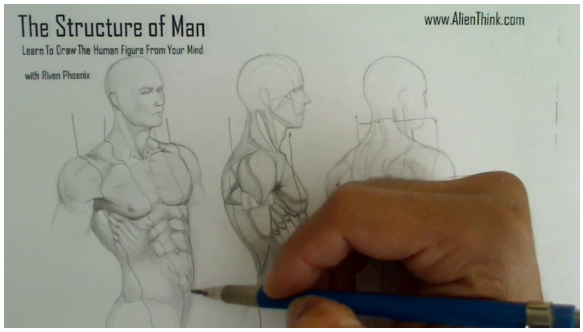
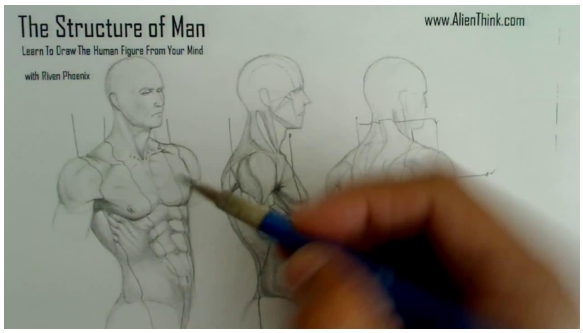
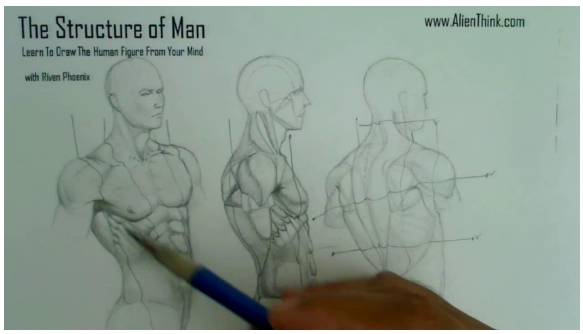
485		Here.
486		Right.
487		So what I showed you is that how we can now, we can make the figure realistic by inventing the shot.
488		Right?

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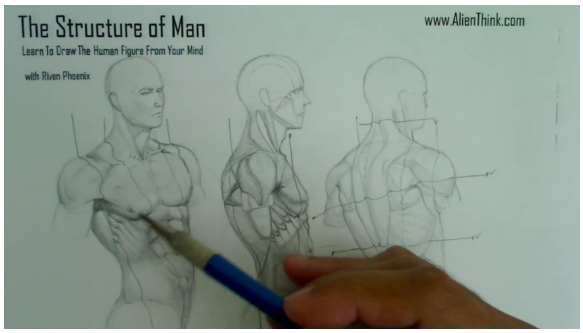
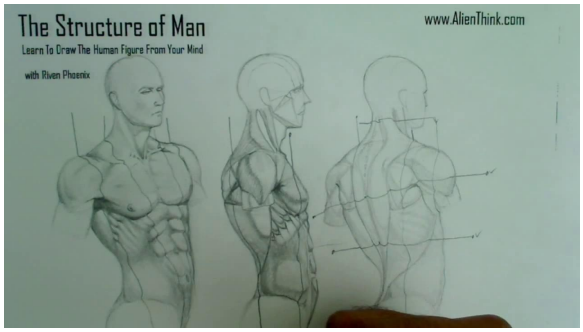
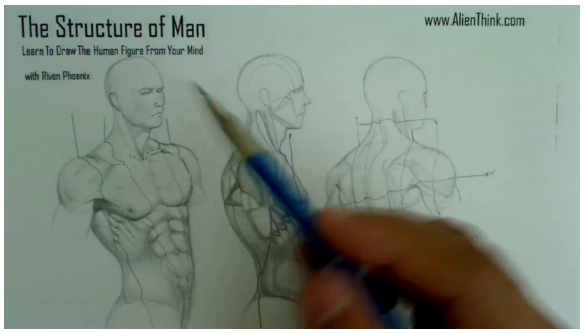
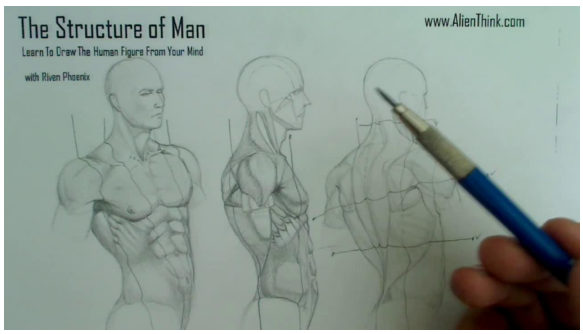
489		Using the muscle forms and start to do our own surface and not in.
490		Right?
491		So this is saying that again, we're proving here that 90% of the figure can be understood conception.
492		Right?

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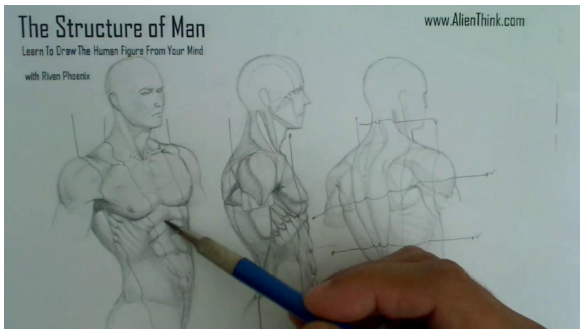
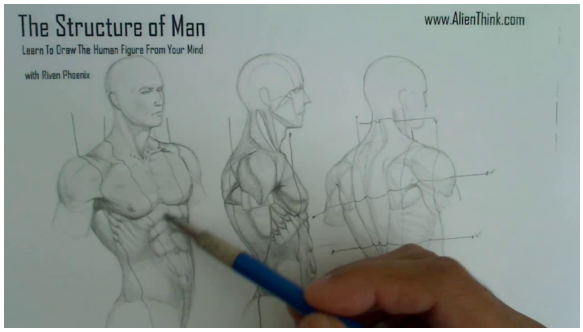
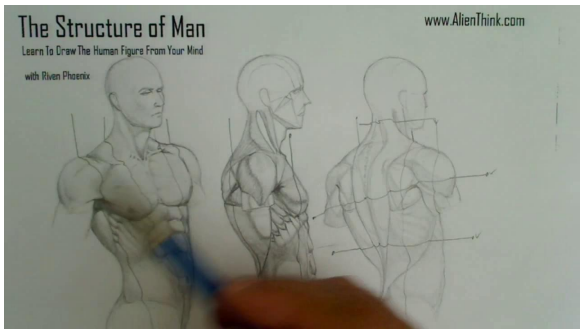
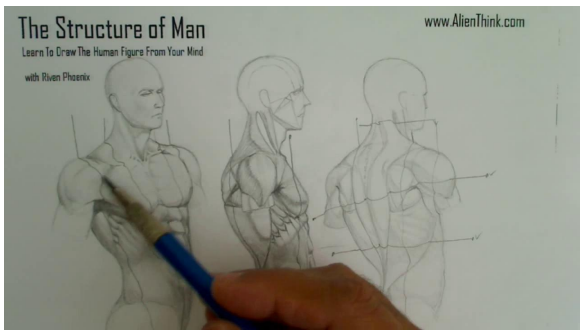
493		Right?
494		And then in life, drawing the differences that you see in life drawing is really what's happening
495		where the dynamic stuff comes from.
496		It's going to really be coming from the history of the muscles.

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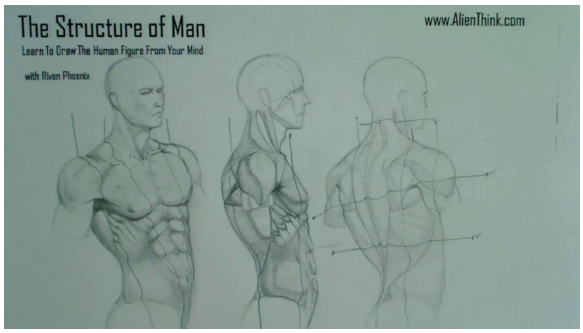
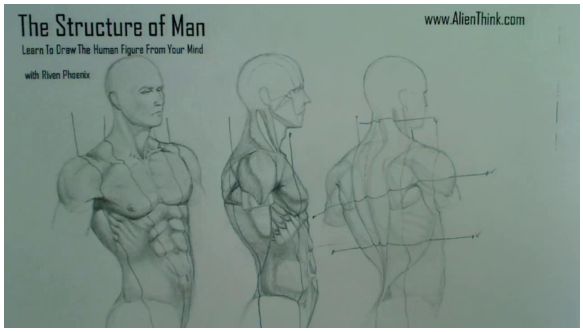
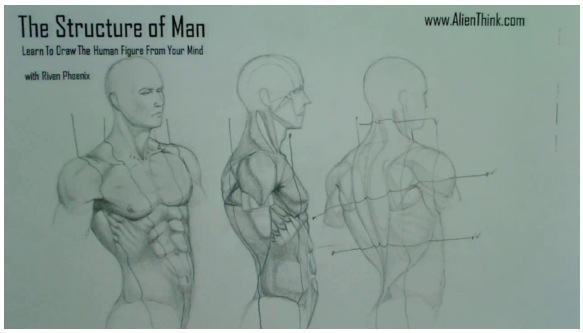
497		Okay?
498		So I'll see you in the next lesson.
499		Thanks.

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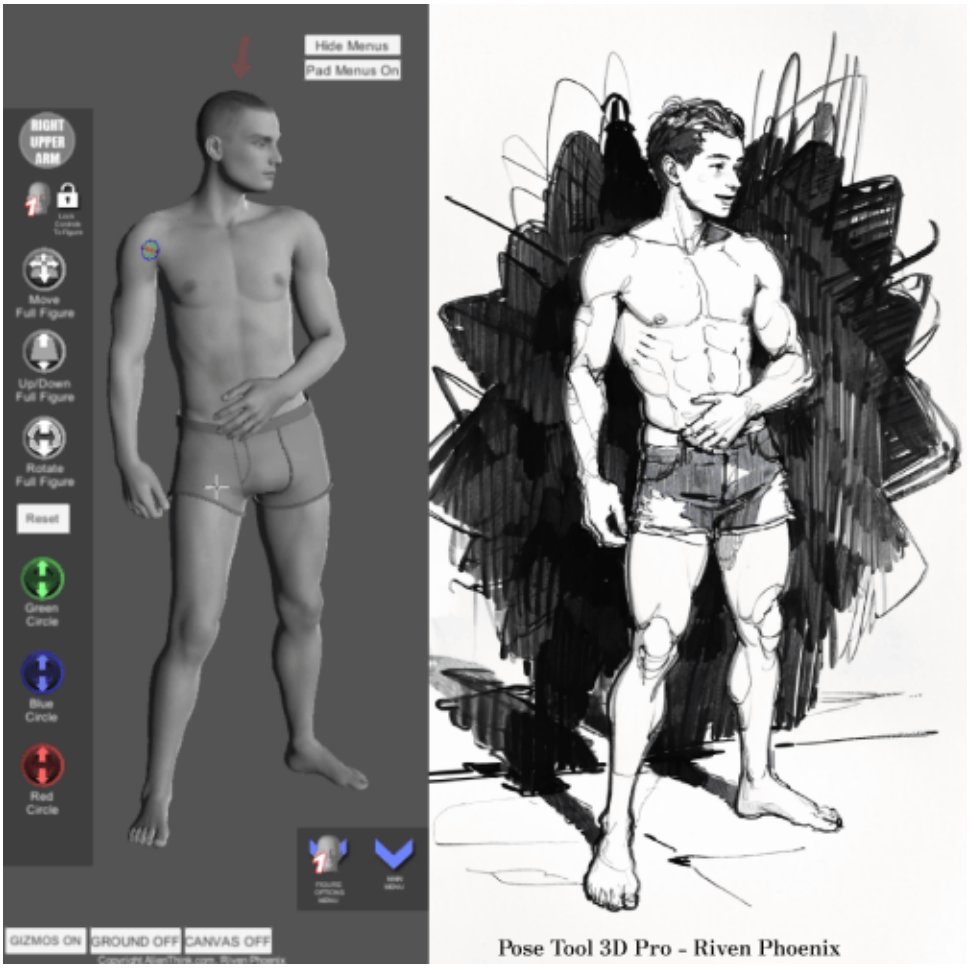

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